The AMERICAN HOME

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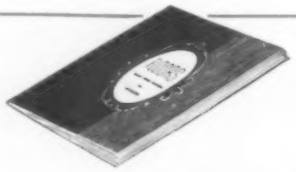
14 pages Log Cabins

February 1935

Natural color photograph

BEFORE YOU MODERNIZE—study the room above. Two simple changes have brought this room pleasantly up-to-date. The first is a floor of Armstrong's Linoleum (Embossed No. 6310), trimly tailored and cemented in place. Change number two provides the smart, modern wall effect—Armstrong's Linowall (Knotty Pine No. 900), a permanent, washable wall material not unlike linoleum. Both these inexpensive aids to home modernizers are described in our new book, "Floors That Keep Homes in Fashion." Many illustrations in full natural color bring you a wealth of new ideas for decorating all types of rooms. Sent for 10¢. (In Canada, 40¢.) Armstrong Cork Products Company, Desk A 2, Floor Division, Lancaster, Pa.



HUSBANDS SHOULD BE TOLD how they can save money by installing permanent floors of Armstrong's Inlaid Linoleum. Wives already know the work-saving advantages of these beautiful floors. In this dining-room, for example, daily care is a matter of minutes—just a quick dusting, an occasional waxing—(to make it still easier use Armstrong's Linogloss Wax). Yet with such simple care, Armstrong Floors wear and wear and wear—free from the frequent expense of scraping, sanding and varnishing. Be sure to tell your husband, too, that each step *you* take on an Armstrong Floor is cushioned, comforted, quieted—that freedom from cracks means freedom from drafts, freedom from the little ills that sometimes mean big bills. The best place to tell him this modern floor story is at your local linoleum store. He'll be sure to like the smart 1935 "streamline designs"—and the modest price he's asked to pay for floors that keep their youth! (A suggestion: take your room measurements with you.)

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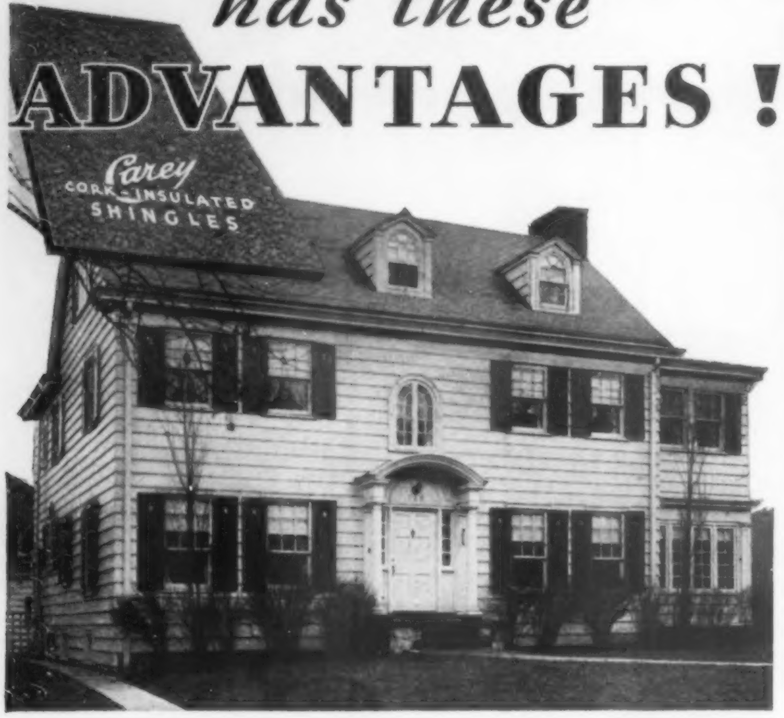

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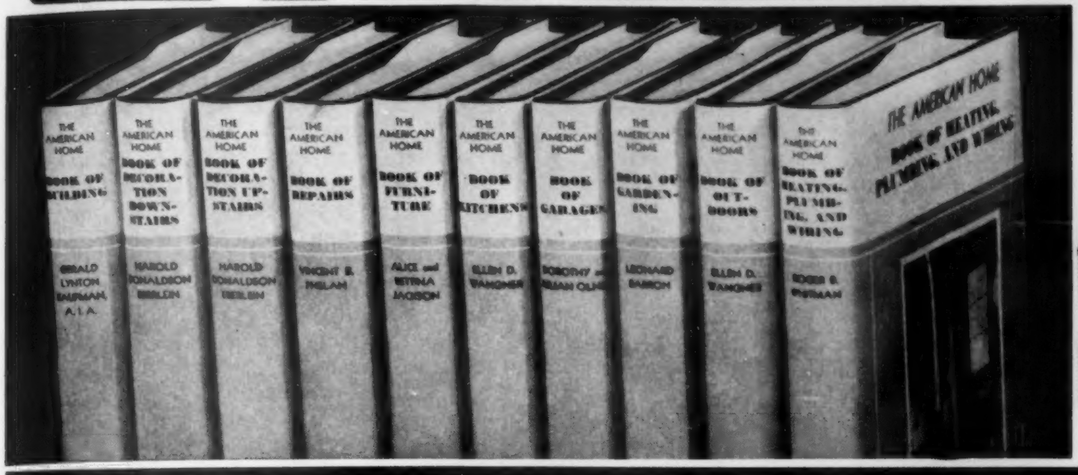
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ON THE HEARTH OF THE AMERICAN HOME

REPRESSION not *DEPRESSION*

I HAVE just come back from a trip: viewing thousands of homes; finding readers' homes that were charming—and hundreds that were not. Due to the depression? No. Due to *repression.* What this country needs is to let itself go. Too many homemakers have crawled into their shabby, disconsolate little homes and nursed depression. By not so much as a gay shutter have they dared defy public opinion that things were "bad."

Yes, I can remember when I, too, enjoyed the depression. It was like enjoying poor health. The more one talked about it, the more plausible it became. It has taught us new values, but as a conversation piece it is beginning to pall.

Let's remember the new sense of values the depression gave us—but let's forget the depression. We are not as poor as we like to impress our neighbors. For that matter, nothing is worth self-respect. And when we let our homes go shabby on us, we have truly lost a bit of our self-respect. Color costs so little, gayness nothing at all. Isn't it about time our homes dropped their dour, depressed expressions and leaned ever so little toward a bit of gayety? You just can't come in a drab, dour little house three or four times a day without its doing something to you—and something pretty bad.

I had planned a decorating class. In eight or ten issues, I was going to compress everything I knew about decoration. I figured no one could go on making mistakes if they knew the difference between wrong and right. But now I feel very much like the woman who wrote "Let Freedom Ring" in our January issue. Like her, I am no longer in a dither about whether homes are in good taste or not. The important thing is to start things. Some of them will be bad, but far more will be right. We are all indulging in an orgy of repression. And, like all repressed, some of our first starts are bound to be wrong starts. But what of it? Shaking ourselves out of this beloved lethargy is worth some wrong starts. The important thing is to start.

And so, in place of a decorating class with all its gilt-edge theory, I want to get you started. Will you take a snapshot of any room you have now that is suffering from long inertia, and send it to me? In the spring issues, we shall take that room and show you how to bring it out of its depression. We shall tell you *all* that should be done, and how it can be done in slow and painless stages. We shall give you approximate costs. We shall show you actual materials. We shall give you step-by-step instructions. We shall not publish your name, if you do not wish us to, but you must give us permission to publish the room and tell in plain language all that is wrong with it. Other readers will gain inspiration—and you will have received, without cost, suggestions so gay and cheerful that the old depression days will sound like a Civil War story. Please send us all information necessary, such as window and door placement, exposure, present condition of walls and floor, furniture, architectural style of house, color preferences.

WE WANT to help, sincerely want to help, to scare away this bugaboo that depression means repression of everything individual and gay in your home. We believe that actual "cases" will help far more than any theoretical problems. Won't you send us snapshots of your rooms? Unless the room is one which incorporates problems general to many, we shall answer you individually. But if you have a room like thousands of others, neither ugly nor bright but merely mediocre, we should like to give you the same service a decorator would give you, without charge, and publish it to inspire thousands of others.

This plea, of course, is not for those who are "touchy" about their homes, but rather for the woman who knows her rooms are not what she'd like them to be, but does not know just how to go about correcting them. Needless to say, we shall be practical as you would be yourself. We do not believe in "model rooms" because so many of them start on the premise that everything you have must be thrown out and that you must start new if you would be smart. Our experience is that few rooms are wrong except for a few pieces. That most rooms need more color and more originality than the average timid woman dares experiment with unless she has professional knowledge. She dare not make mistakes, so she remains conventional, preferring to be dull rather than be "wrong." If you are this sort of person, and want help—we should like to help you.

Jean Austin

DEPRESSION or *EXPRESSION*

A GREAT many people have found that there is real joy in garden work—during these past five years! Maybe gardening at first was largely begun through necessity. The fact that there was the land and that by a little bit of forethought and a little bit of energy some good use could be made of unused areas to relieve the economic pressure dawned upon people.

There was a spurt in home vegetable gardening. Oh, it didn't last long—I know that. That is to say, on a large scale; but it revealed for the first time to many a home owner that there was such a thing as joyous production in a self-maintaining home industry, and profitable occupation of leisure time.

The curious fact about it all too is that, talk as you may, you just cannot buy, in the local market, garden produce that measures up in quality with what you can produce at your own doorstep. But then the bulk vegetables, potatoes, cabbages, even tomatoes perhaps, and all suchlike you can get equally well from other sources but the real delicacies of the table—fine crisp lettuce, fresh really stringless string beans, crisp, young, small and therefore tender, radishes, carrots, and the like, and peas that are peas of a melting lusciousness and sweet corn on the cob that is sweet. These are real luxuries that you can give yourself and cannot buy in the ordinary channels. The home vegetable plot means real table quality if you will only take it. Let's keep up the good work and "grow our own."

In the really old-fashioned garden the kitchen area was at its true dignity and perhaps we have lost something in thinking of the old-fashioned garden merely as a riot of colorful bloom. It was productive of good things to eat as well as good things to see.

Good things to see! That is something else again. Flowers in the garden—a colorful fragrant riot of summer exuberance in the borders and Roses trailing over the back porch and along the fence. No use thinking about these things regretfully in mid-summer, the time to think and act is now. The gardener must be the most forehanded individual, always thinking ahead of the season and acting too. The bulbs that are blooming this spring were planted last fall. But you can have flowers in summer by starting the seeds now or planting out shrubs.

You do not know where to plant them? No matter. Plant them anyhow and learn your lesson. Doing nothing for fear of not being 100% right will never get you very far. Better plant all wrong than plant none at all.

You can have Roses this summer and Chrysanthemums in the fall and Dahlias too. Oh, nearly every flower that your heart may desire, but get busy now. Do something. And I shall tell you another thing. Never in the memory of living man have you been able to get so much for your money in the way of plants for your garden.

You want a planting plan? Oh, no, not at all! Landscaping may become a restraining repressing fetish for the little garden. Good landscaping on the little plot is very largely just good taste. Begin your gardening by planting the things you like and add to them as your knowledge grows by acquaintance and experience. Discard and eliminate by the same rule. Then we shall have throughout the land ecstatic gardening and not static gardening. There has been far too much static gardening—just planting a conventional shrub or two in a conventional way and then sitting down and doing nothing.

THE American home should be beautiful as well as practical outside as well as inside; and proper planting, even of the conventional foundation type, will go a long way to achieve this. Plant something! We want to help with individual problems and with your coöperation we will take concrete examples and suggest ways to improve. Often a little touch of planting will leaven a whole lot.

Dull monotony of street fronts, ugly emptiness of lot after lot and block after block, injures your community. You do not know what to plant? Then we want to help you. Make the garden gay—not garish but animated—a fitting expression of harmonious planting to suit the plot and the environment in which your home stands. Maybe a cheap foundation planting of improper material that has overgrown itself in its natural tendency to grow into forest trees needs radical remedy from the ground up. Often there is too much idolatrous veneration of the unfit decrepit wreck of a plant just because it is a plant. Out with it! Refresh the garden. May we show you how?

Leonard Barron

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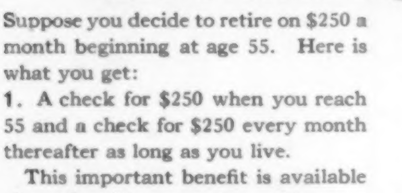

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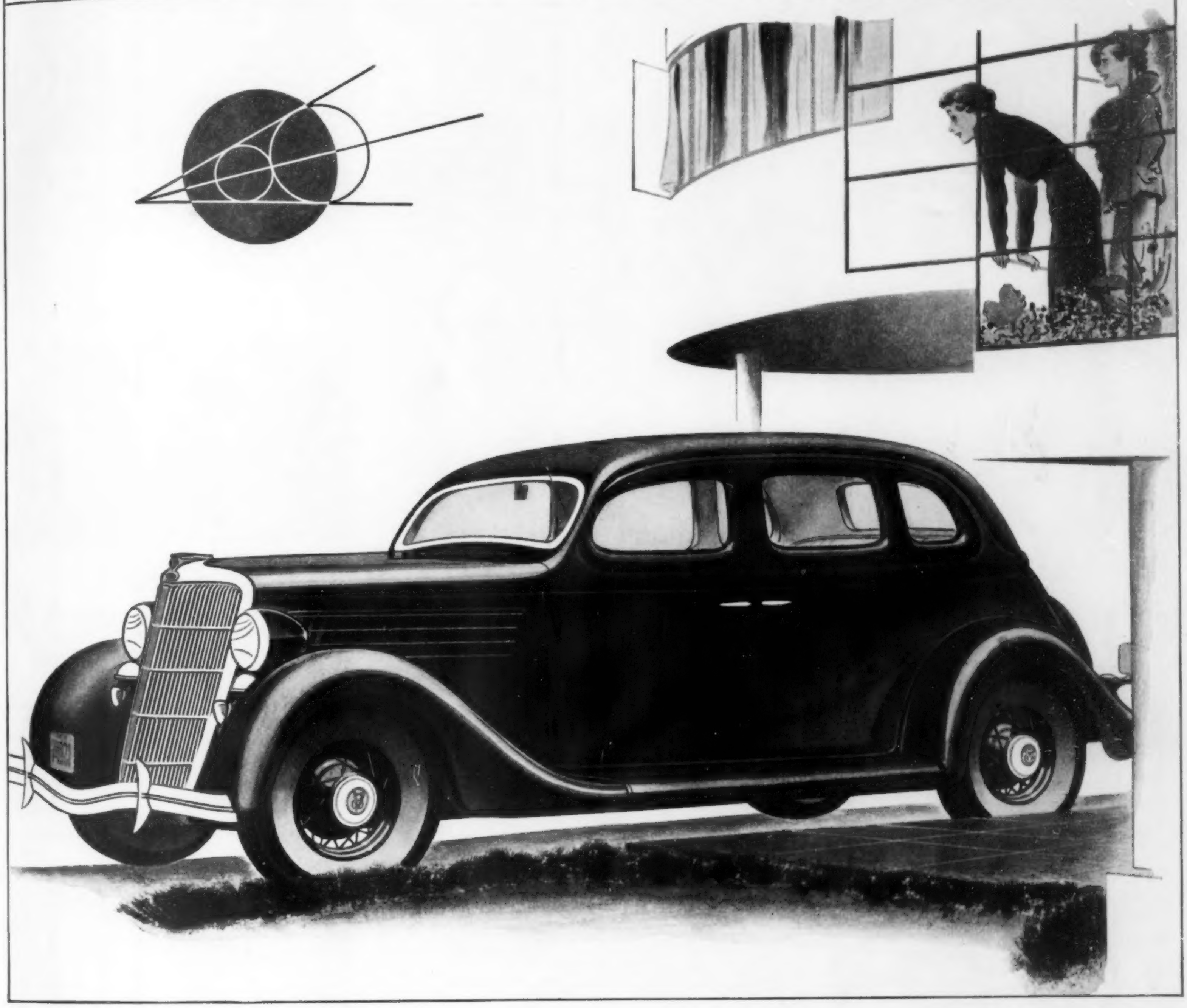

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Home of Mr. and Mrs. Leo A. Burns
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MRS. JEAN AUSTIN, Editor

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Milwaukee, Wisconsin

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Jaro, Iloilo, P. I.

Home of Mr. and Mrs. William J. Lyttle
Greenwich, New York

Home of Mr. and Mrs. Otto M. Seitz
Paducah, Kentucky

LEONARD BARRON, Horticultural Editor

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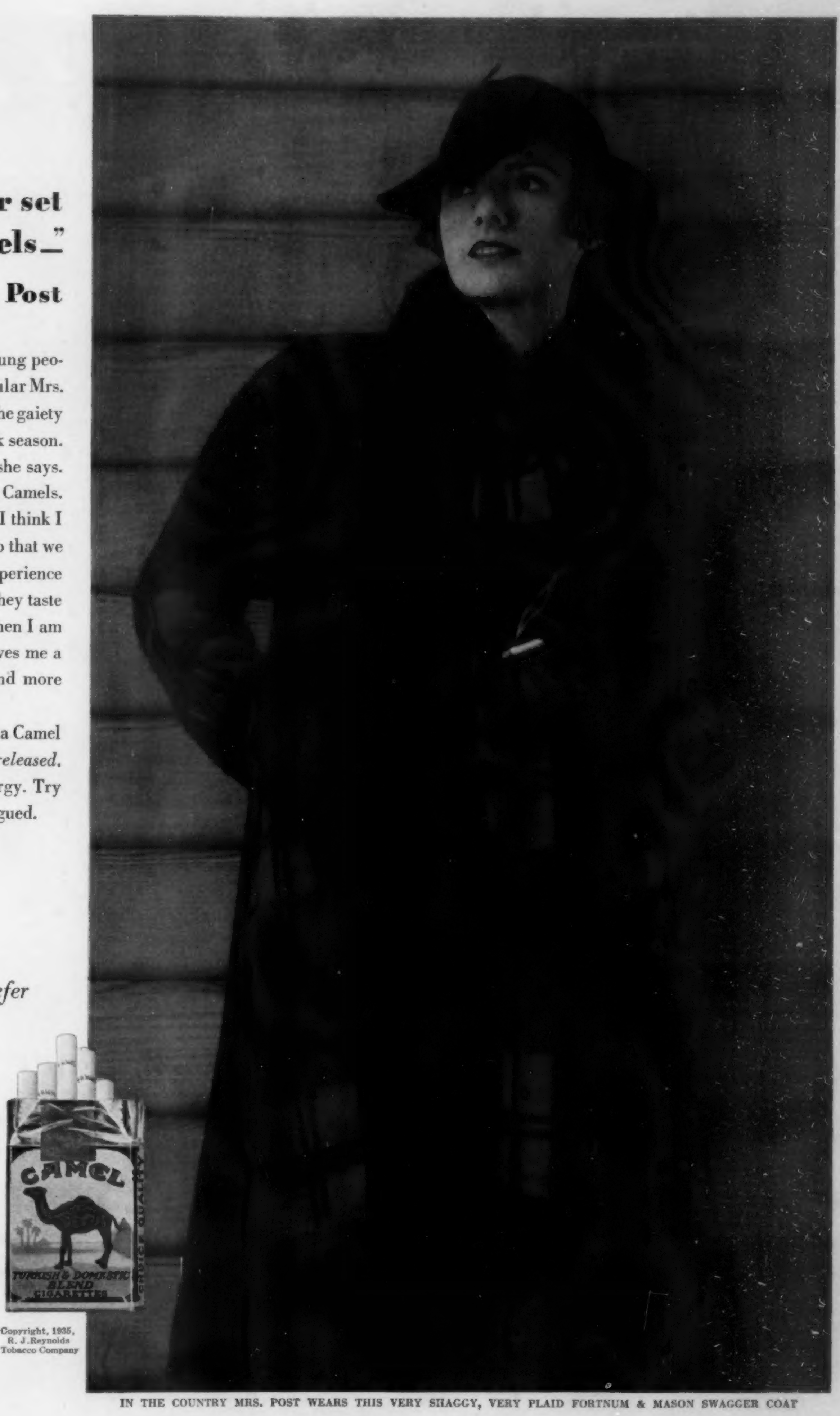

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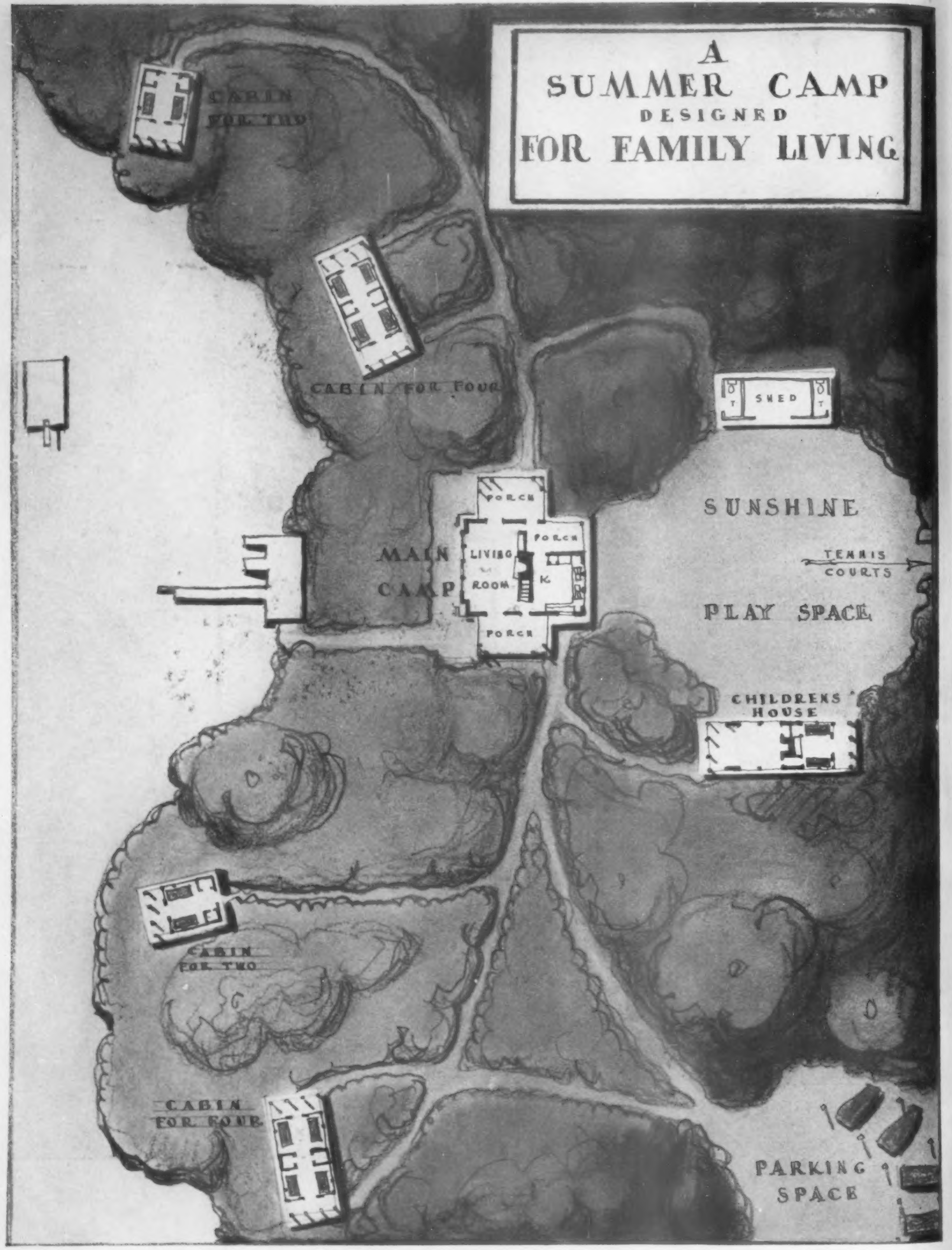
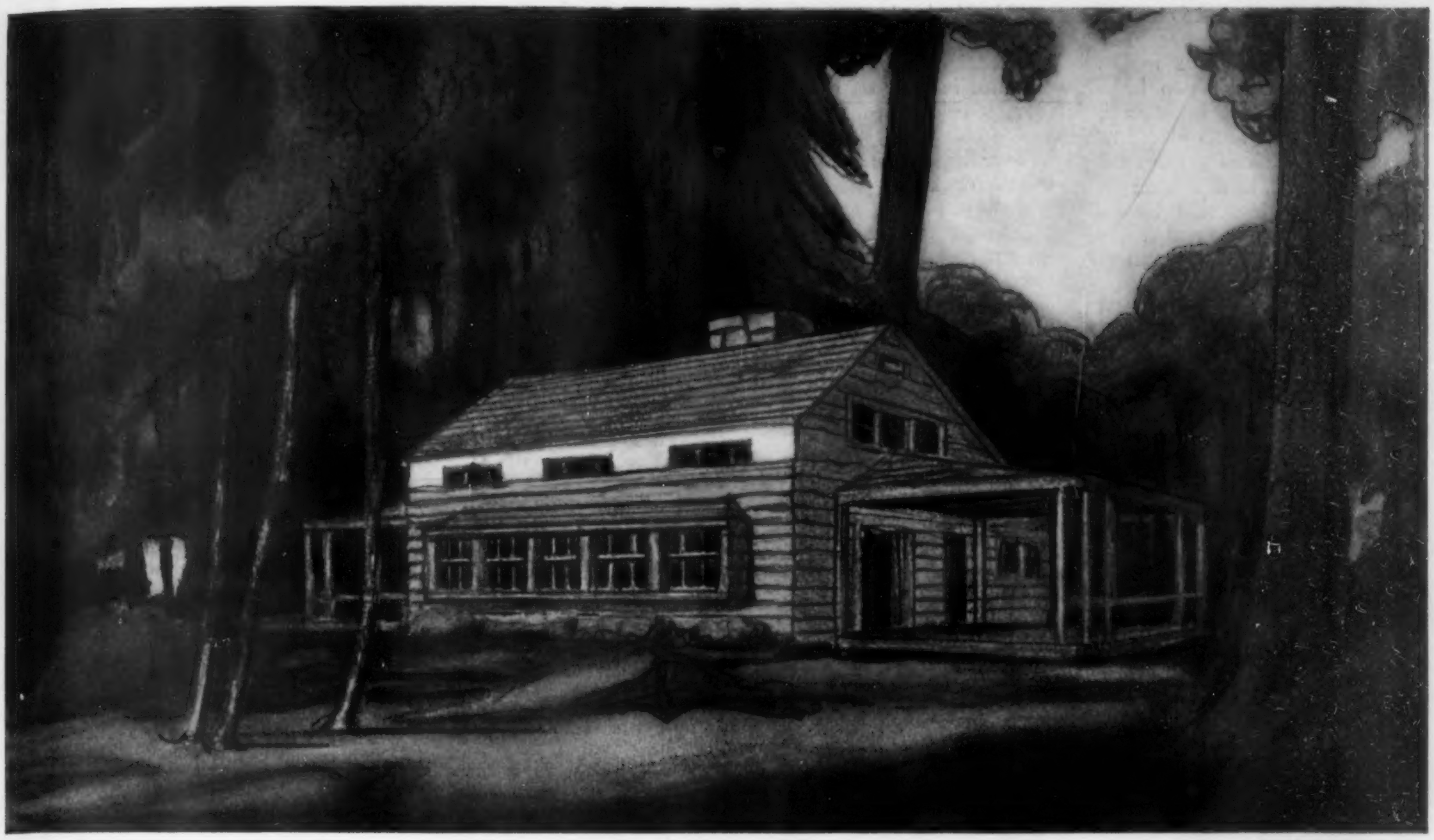

A SUMMER CAMP DESIGNED FOR FAMILY LIVING
CABIN FOR TWO
CABIN FOR FOUR
SHED
T
T
MAIN CAMP
PORCH
PORCH
LIVING ROOM
K.
PORCH
SUNSHINE
TENNIS COURTS
PLAY SPACE
CHILDRENS' HOUSE
CABIN FOR TWO
CABIN FOR FOUR
PARKING SPACE



A summer camp for family living

Designed and drawn by Wallace Wolcott

The sketch above shows the main camp, a simple cottage sheathed with unplaned siding. It has a fine living room, two spacious living porches, an efficient kitchen, and two upstairs bedrooms and bath—a concession to those who really don't enjoy roughing it. The other cabins (see next page) provide sleeping quarters, a playroom, and maids' room

This type of family camp is designed with the idea of providing a real vacation for each member of the family, flexible enough to take care of a large crowd, or cozy when just a few are in camp. It can be built gradually from summer to summer and is simple enough to be constructed easily by the owner himself. On the opposite page is shown a complete plan of the layout of the entire camp with its various cabins

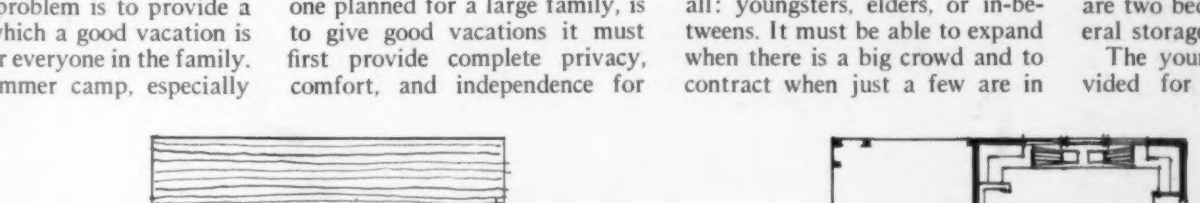
THIS outdoor living camp is designed for what we might call a second generation family. It is intended to be flexible in meeting every sort of vacation problem.

Suppose you are a member of such a grown-up family. First, there are the elders, and their relatives and friends. Next come their grown-up children, some married with children of their own, and some not. Add to these their friends and their children's friends. Take these all together with every complication of vacation lengths; all summer, two weeks or a week-end. Our problem is to provide a camp at which a good vacation is possible for everyone in the family.

If a summer camp, especially one planned for a large family, is to give good vacations it must first provide complete privacy, comfort, and independence for all: youngsters, elders, or in-betweens. It must be able to expand when there is a big crowd and to contract when just a few are in camp, and it must be able to work easily and smoothly always.

This outdoor living camp does all these things because it is made up of a series of sleeping cabins, grouped around a main living camp. Some of these sleeping cabins accommodate a family of four, while others are just right for two people. In the main camp are located a fine living room flanked on each side by two spacious living porches. The efficient and well-appointed kitchen with all service requirements is part of the main camp while on the second floor are two bedrooms, bath, and general storage.

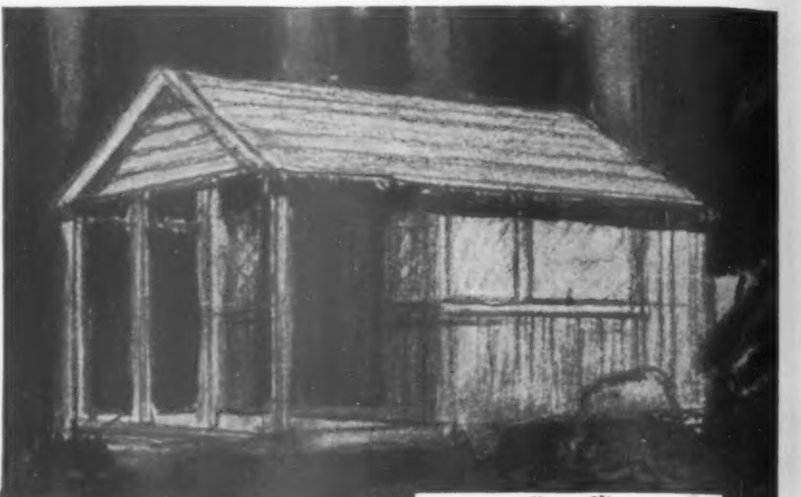
The younger children are provided for play and recreation

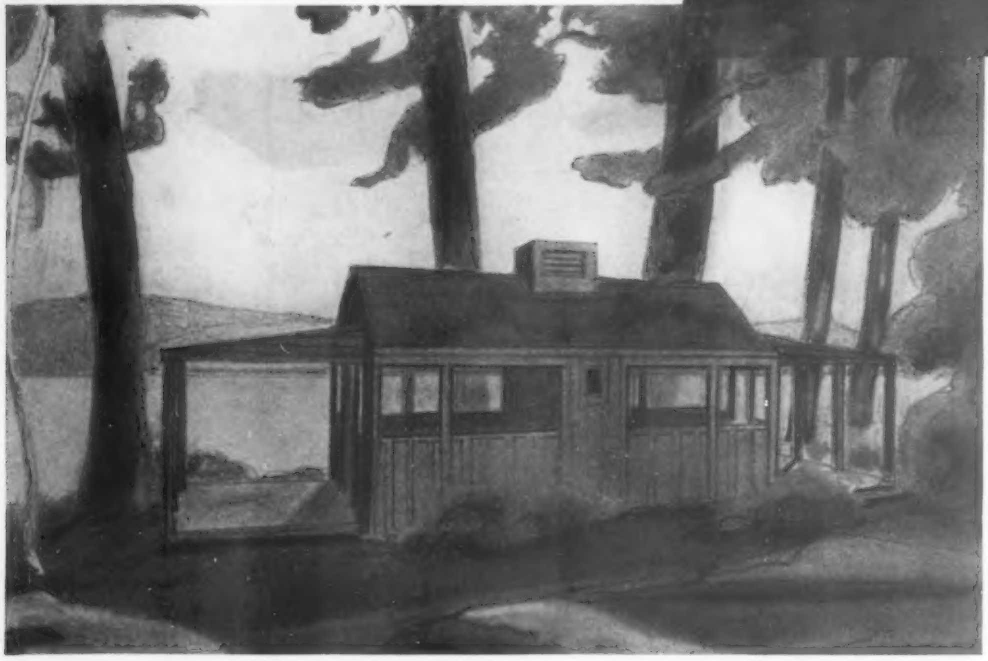


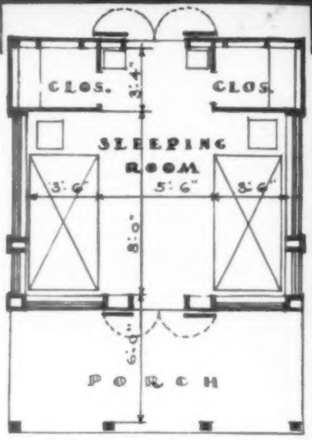
MAIN CAMP

with a children's house to one side of a fine sunshine play space. The rear of this house has a maid's room accommodating two beds. Both the children's house and open play space are so placed as to be supervised easily from the kitchen windows. Back of the sunshine play space should be located tennis courts and sport equipment for older youngsters and adults.

If you will look at the general plan you will see these features laid out. My idea in drawing this plan was not to fix definite buildings, but to give an idea of what such a plan could be. I have shown four sleeping cabins, two accommodating four people, and two, two people. Of course, these would vary with the people the camp would probably be asked to accommodate. As I show it, the camp would sleep sixteen members of the family and two maids. This is quite a large order, but I really think this matter could be taken care of without undue trouble or confusion.





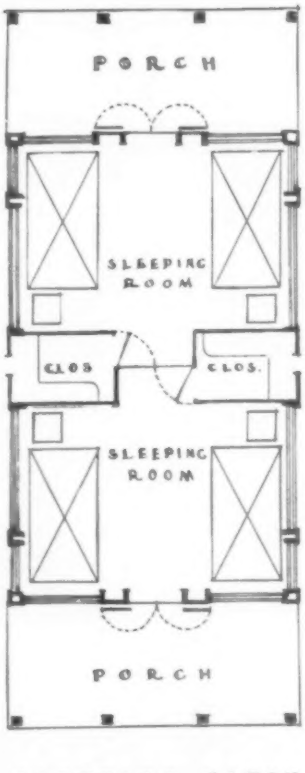


SLEEPING CABIN FOR TWO

If you will look at the individual plans and sketches, I shall describe briefly each type of building as designed.

The sleeping cabin for two gives an open-air screened sleeping room, two large closets, and an open porch. The open window spaces can be closed by means of a shutter which is pulled up and down, like the bottom sash of a double-hung window. In this way the cabin can be closed for the winter in just a few minutes. The screens are hinged on the inside.

The sleeping cabin for four is really two single cabins placed end to end. It has two open-air sleeping rooms and closets whose doors can be opened to separate the two sleeping rooms (plan at right). The window spaces can be closed by double-hung shutters, similar to those in the two single cabins. I have shown a ventilator in the roof which is the most efficient way to keep a room cool in hot weather.



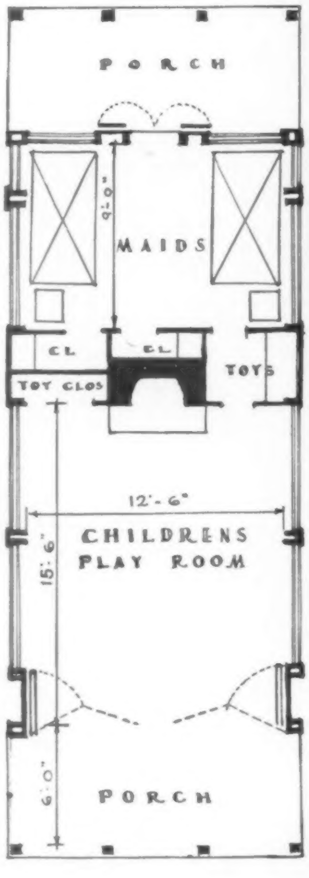
SLEEPING CABIN FOR A FAMILY

The children's house is a suggestion for keeping the small children out from under the older people on rainy days, or when the main camp is used for an afternoon party. It has ample closets for toys and, as shown, is a splendid size for all children's activities. The maid's room is located in the rear, so that she may unofficially be on hand should a case of necessity arise.

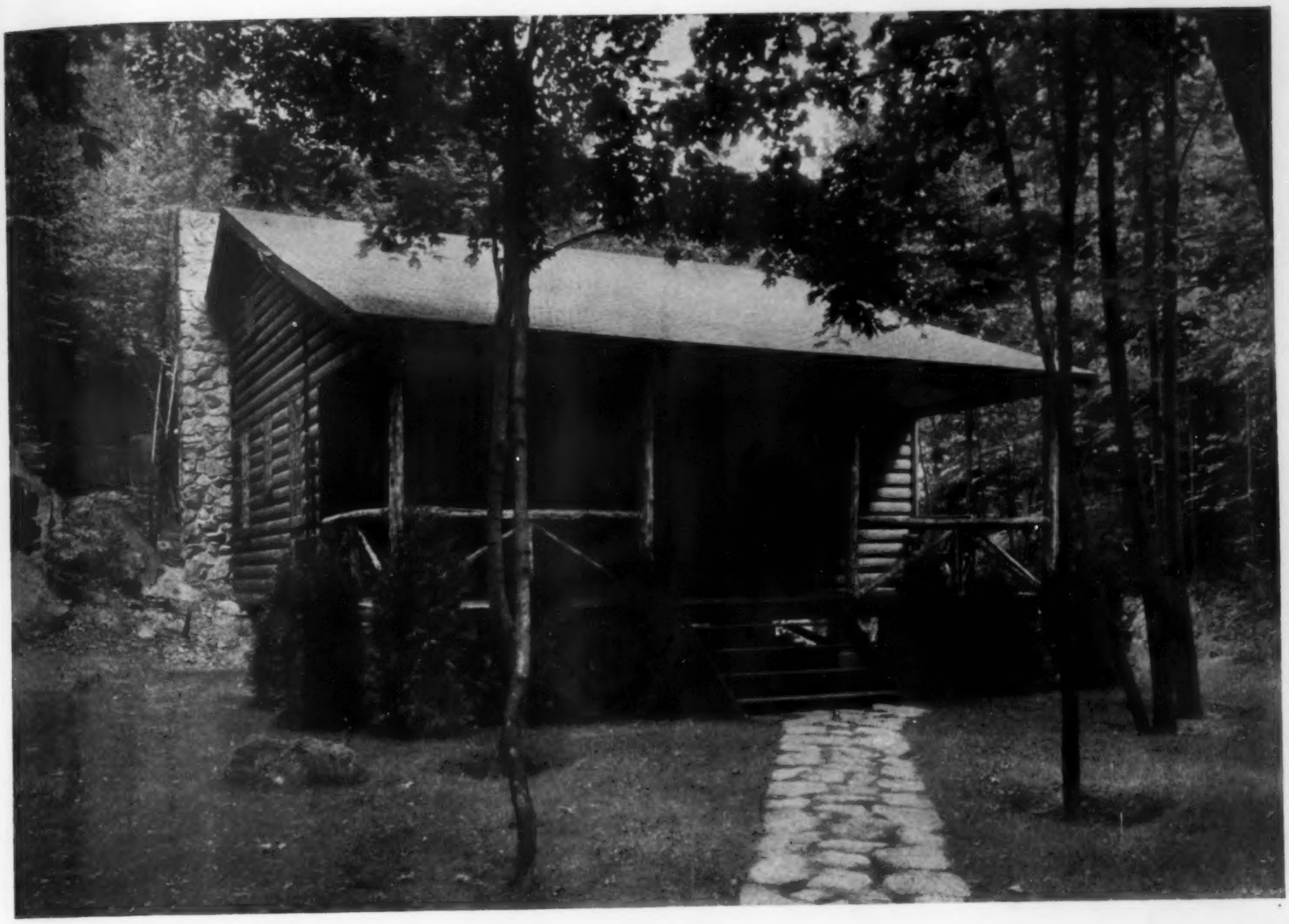
If your camp is to be in the woods, be sure to provide a sunshine play space for children. Here can be located swings, trapeze, jungle jims, sand piles, or what not.

For the main camp, I have shown a simple cottage sheathed with unplaned siding and stained a light gray-green. Use white pine posts (plain on one side), instead of 2" x 4's", and leave the wood material finish or paint a light color for all inside finish. The two upstairs bedrooms and bath are a concession to those persons who really don't enjoy roughing it. This main camp is complete in itself, and it could well be built to stand cold weather and used for week-ends in early spring or late fall. By all means, arrange the kitchen to be a light, efficient, well-ventilated room with the best equipment you can afford.

This type of a camp can be built gradually from summer to summer. The sleeping cabins were designed simply, so that they might easily be built by the owner himself. Material for the single cabin should cost around one hundred and fifty dollars.

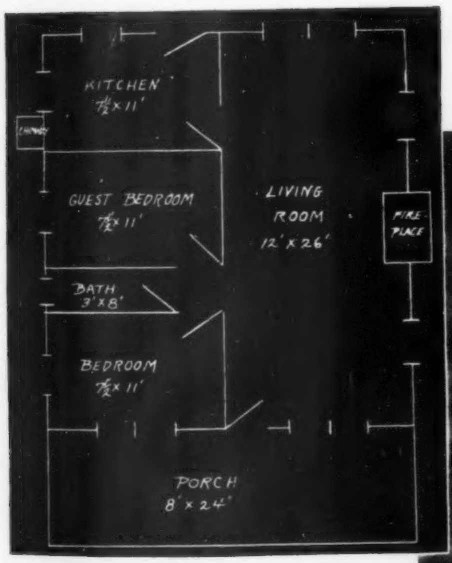


CHILDRENS HOUSE

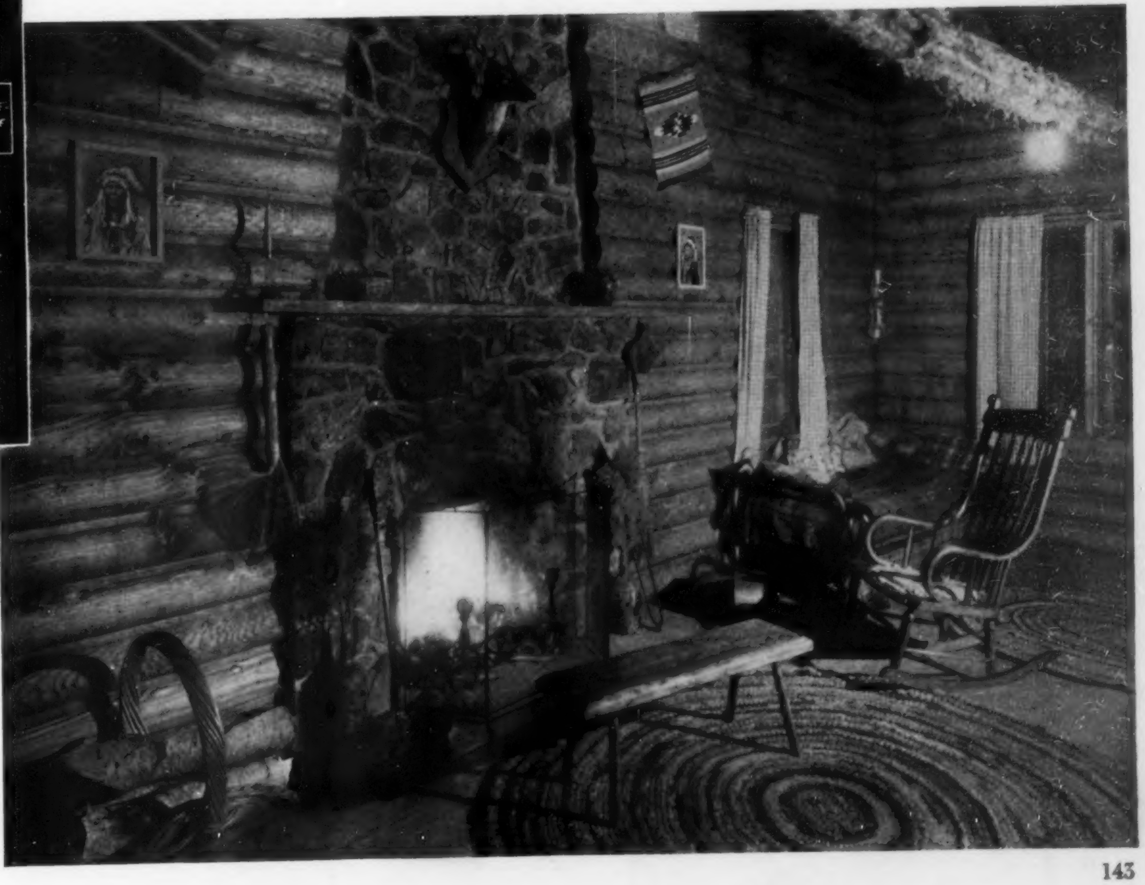


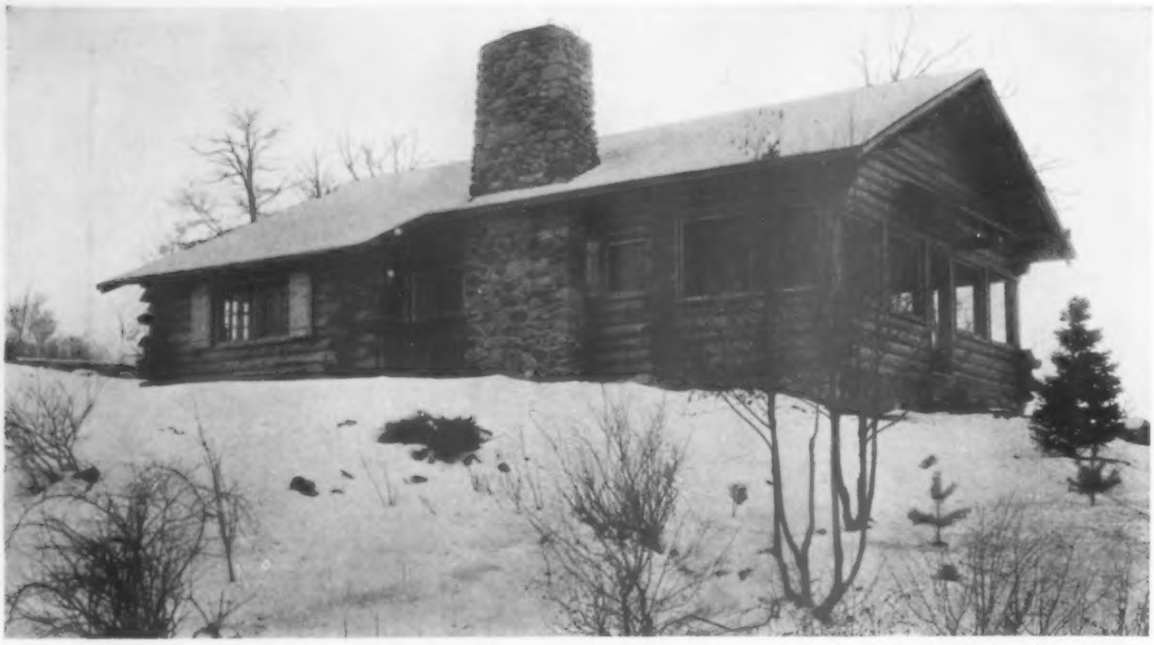
A year 'round week-end camp at Lake Lenape, N. J.

owned by Mr. and Mrs. Harry Collins, Jr.


KITCHEN
7½×11'
CHIMNEY
GUEST BEDROOM
7½×11'
LIVING
ROOM
12'×26'
FIRE-
PLACE
BATH
3'×8'
BEDROOM
7½×11'
PORCH
8'×24'

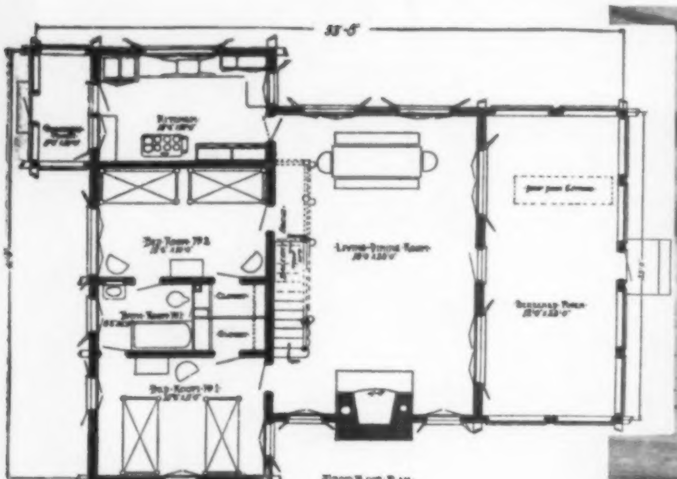
This log siding cabin of five rooms and bath has every convenience for the year 'round use to which it is put. Built by Mr. Elsworth Dobbs from plans drawn up by Mr. and Mrs. Collins, the interior was finished off by the owners themselves. Green asphalt shingle roof; two fieldstone chimneys; siding stained with burnt umber and linseed oil; cedar rafters in the living room are features of note

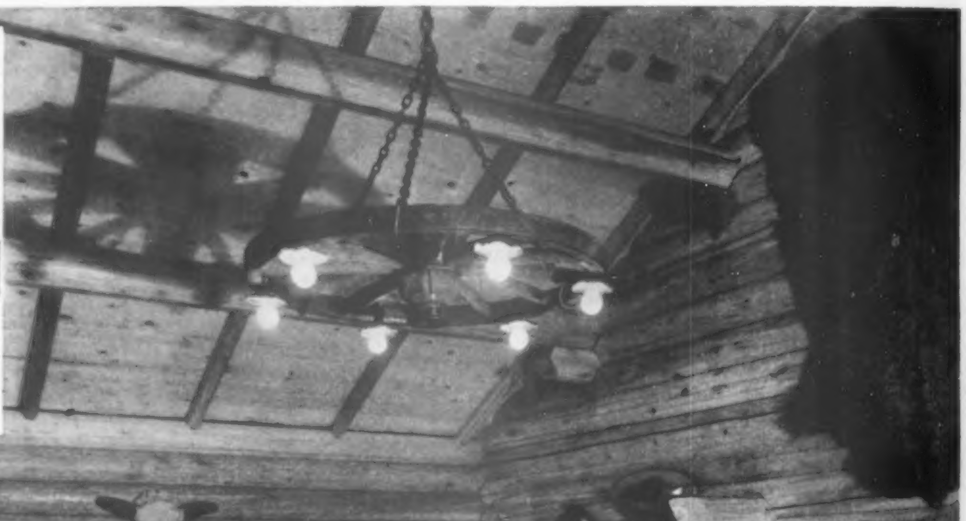




Norton & Peel and Hibbard Studio

Overlooking the Minnesota River Valley

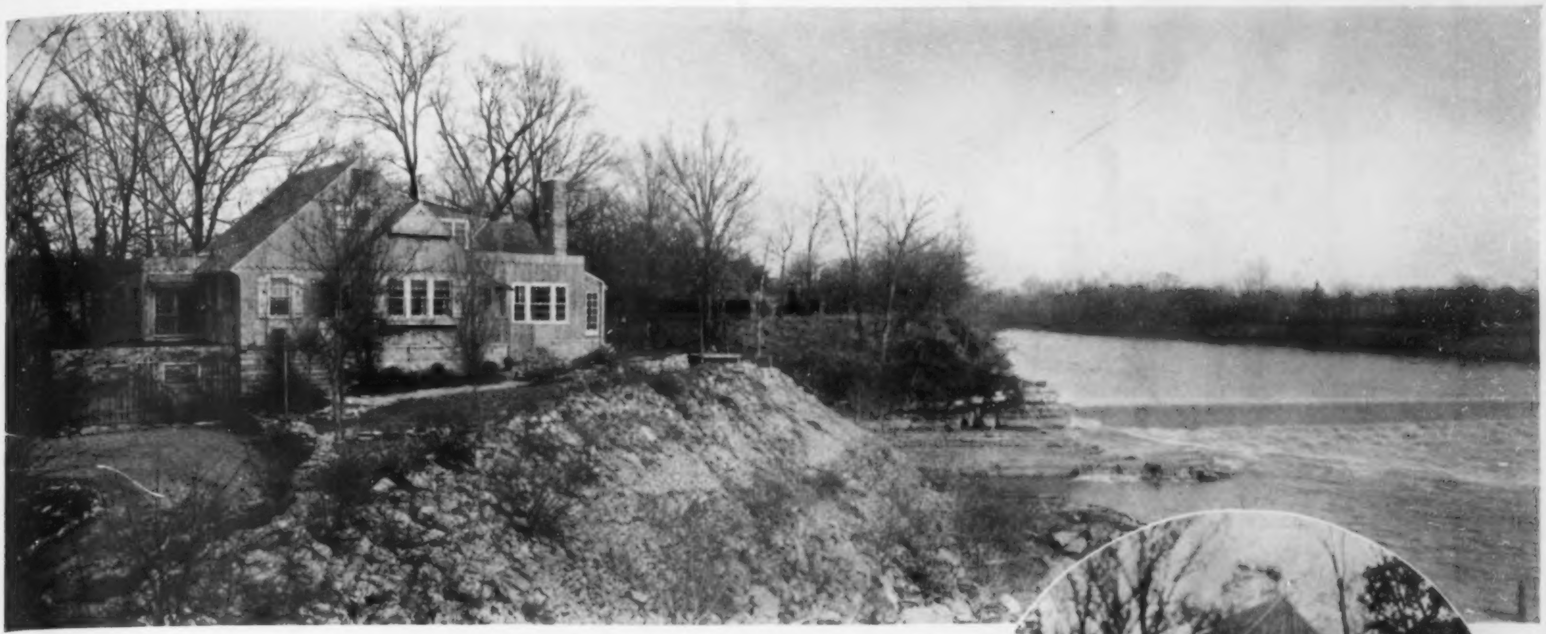

33'-5"
Kitchen
Living-Dining Room
Bed Room No 2
Closet
Closet
Screened Porch
Bed-Room No 1
First Floor Plan

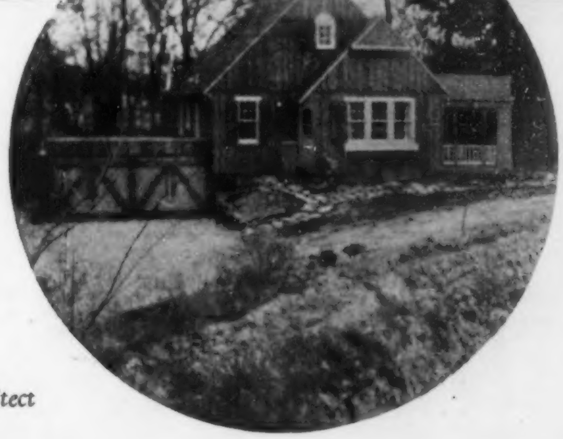


Located about seventeen miles from Minneapolis, the log cabin (shown above) of Dr. Kenneth Bulkley commands a high, wide, and handsome view of the Minnesota River Valley

The Bulkley cabin contains a large screened porch, an 18′ x 28′ living room with a towering high log raftered ceiling, two bedrooms, bath, and kitchen. We regret space did not allow our showing the unusual built-in features of the kitchen. Of Western red cedar, these units are as compact and efficient as the most modern home kitchen

The photograph at the right shows a corner of the living room. Here is comfort for every phase of summer living, even to a well-lighted game corner. The furniture is sturdily rustic and picturesque—yet evidently planned for comfort. Most of the furniture in the cabin, as well as the cabin itself, was built by Page & Hill Company





Roarin' Cab'n

Jennie Peebles DeWitt

W. C. Colley
Consulting Architect

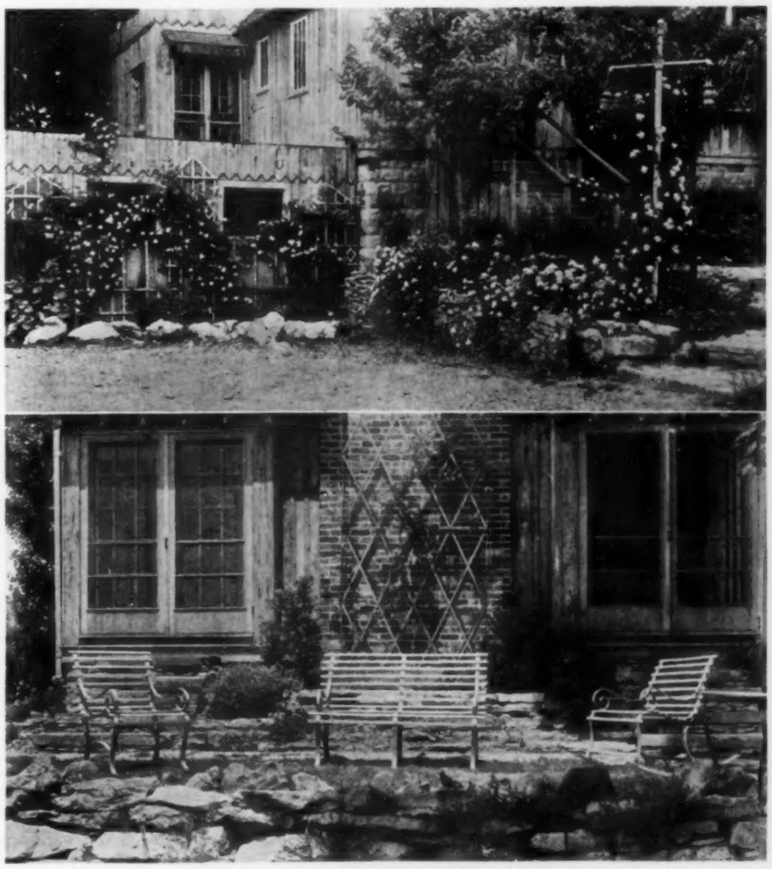
SEVERAL years ago, when the spring days called mortals to the open, my husband and I ran across a lovely small acreage on the banks of the Cumberland River near Nashville, Tennessee. At the foot of the bluff was a dam, put there many years ago by the government in connection with locks. This made this spot very alluring as the roaring noise reminded one of the ocean.

Investigation showed why this particularly lovely spot had not been "grabbed up." Alas, it was subject to overflow! Were we willing to have it for a summer cabin with that drawback? Finally, we decided we were, and went about the purchasing and building, with the assistance of Mr. William Colley, architect. The "before" picture (in the circle at the right) shows our first venture. Like a very charming bad child, the love for the spot and "Roarin' Cab'n" grew until we were not happy anywhere else.

There are only two of us in the family. As my husband is a surgeon and must necessarily leave me alone much of the time, we decided to make the house into a duplex. This seemed advisable for two reasons: more income, and protection for each family. It must give absolute privacy for two families and still retain for as many rooms as possible a view of our lovely river.

By raising the cab'n above flood line we gained much usable space including two shower rooms at left rear. Entering garage at end we have space for six cars instead of two. The space underneath the owners' dining room was not enclosed and was converted into a living porch overlooking the dam. Opening onto this porch and into garage the space underneath the new living room was made into a rumpus room with kitchenette facilities.

Plans on page 146 show that by increasing the size of the original back bedroom and enclosing sleeping porch a dining room and additional bedroom for tenants' apartment were gained—thus giving the apartment six rooms, two baths, closets, and porches. The roof of the garage was utilized as a porch, giving privacy and view. This is reached by French doors from the dining room.

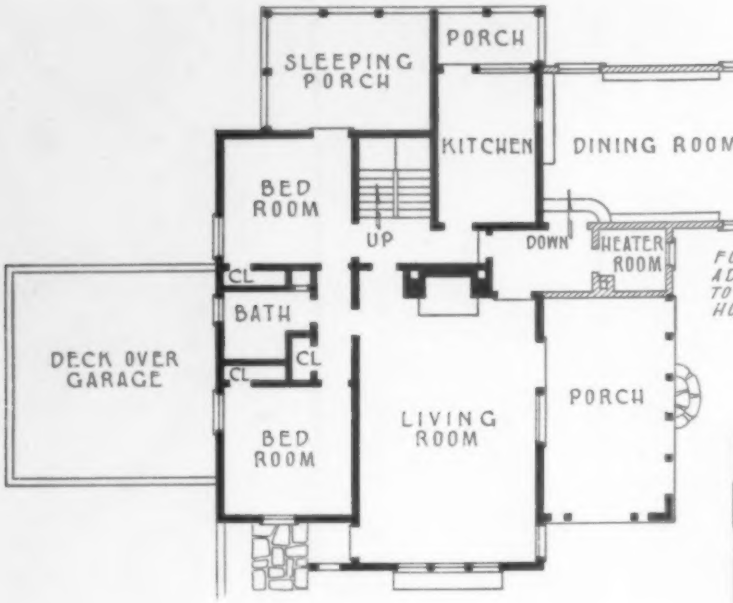


High above the Cumberland River at a point where the water rushed fast and furiously stands "Roarin' Cab'n." Illustrated in the circle is the original house. The entrance from the driveway is made colorful by clambering vines and from the terrace one may watch the water go over the dam

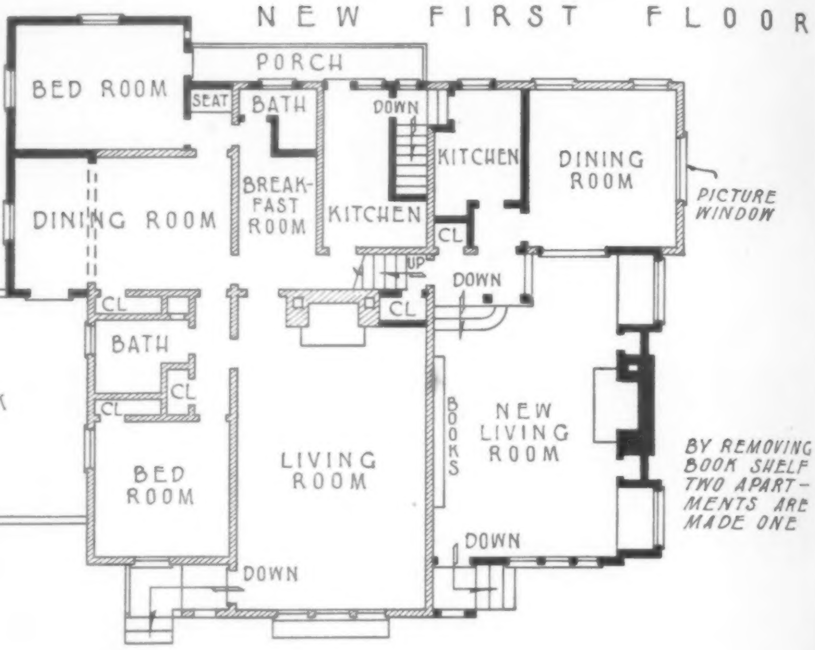
The attic space of the cab'n was well insulated and converted into the owners' sleeping quarters, baths, guest room, cedar room closets, and storage space. The owners' bedroom opens on deck roof over newly added living room. This roof has great possibilities which we expect to utilize as a greenhouse for winter blooming plants. Between the dining and living rooms is a step platform giving access to the kitchen and dining room. Underneath this platform we gained a large wood storage space, fed from the outside living porch.

Plans show the improvements. They were begun in February, 1933, and completed in April, 1933, at an approximate cost of $2500. It nets us an income of around $500 annually which shows a splendid investment in these hard times.

The question of making "help" satisfied and comfortable came up and, where, oh where, was a servants' cabin to be placed? A very beautiful and necessary slough, called Gibson Creek, separated the small acreage from the next land at one side of lot. This


SLEEPING PORCH
PORCH
KITCHEN
DINING ROOM
BED ROOM
UP
DOWN
HEATER ROOM
FORMER ADDITION TO ORIGINAL HOUSE
CL
BATH
CL
CL
DECK OVER GARAGE
LIVING ROOM
PORCH
BED ROOM

OLD FIRST FLOOR


PORCH
BED ROOM
SEAT
BATH
DOWN
KITCHEN
DINING ROOM
PICTURE WINDOW
DINING ROOM
BREAKFAST ROOM
KITCHEN
CL
UP
DOWN
CL
CL
BATH
CL
CL
DECK
BOOKS
NEW LIVING ROOM
BY REMOVING BOOK SHELF TWO APARTMENTS ARE MADE ONE
BED ROOM
LIVING ROOM
DOWN
DOWN

NEW FIRST FLOOR

In remodeling the house, provision was made for two families, giving both adequate privacy and taking full advantage of the river view. Below is shown one side of the living and dining room

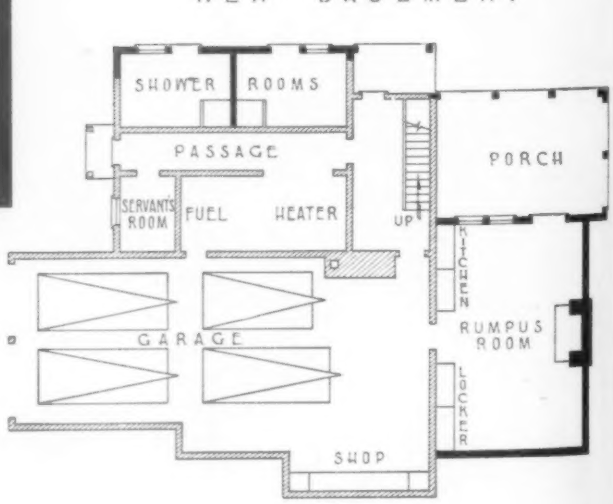
drained the uplands and also served the river to spread out as back water in spring flood season. The logical place for the servants' cabin was at the entrance gate farthest removed from owners' cabin and so placed all passage to the main building would be taken care of. Much amusement is given our friends by our floating servants' quarters. There are underneath it forty-three oil drums and it is guided up and down by large iron pipes with sleeves bolted to the cab'n. The colored man who occupied this happened to be named Art. so "Art's Ark" it became. This works beautifully and rises and settles on exactly the same foundation it was intended. Of course, our very dependable Weather Bureau can tell us to almost an inch what the flooded stream will do—and when. This gives us ample time to take proper precautions against a flood.

The greatest bother I experienced was my flower garden and what would "Old Man River" do to my adored plants? After four years, and in that time having the grounds submerged twice, the accompanying photographs will show how little damage a flood really does. Many plants seem to thrive on so much water. Roses seem to adore it. I have never had a single one rot, many freeze. The river bank is covered (in two years) with Climbing Hybrid Teas and Wichuraiana Roses. This gives a gorgeous show of color in June and always a few blooms are to be seen or pulled.

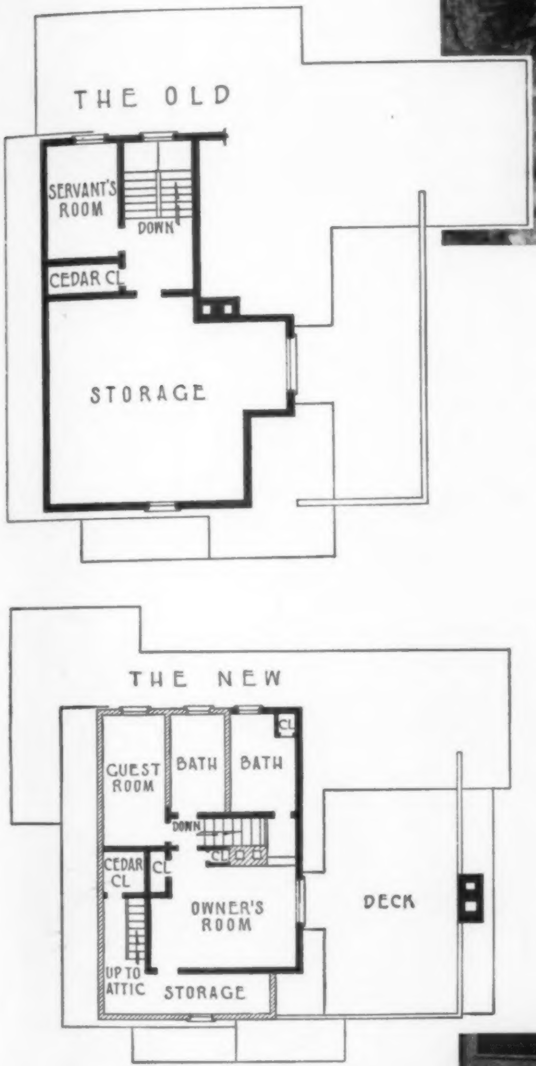
On the slope of the Gibson Creek at the rear is a grill for outdoor cooking and dining. On this is a picnic table, with a revolving top—on the order of a Lazy Susan—and adds the informality that a place like this needs. Around this grill is planted the wild garden and in spring it is a riot of color with the Laurel, Azaleas, Rhododendrons, and many small and dainty woodland plants. In the summer after the bloom has passed, we gain color with the beautiful, fancy leaved Caladiums, and tuberous rooted Begonias. Of course, should the flood waters stay long these things would not bloom, but our floods are very short lived. Immediately after the flood waters recede the vegetation is cleaned of all deposited mud.

Hoping that the story of Roarin' Cab'n will help someone else who longs for a certain location and just "don't dare," my message to them is "do and dare." For where there is the will a way will come with a thrill of achievement all the while! There are so many enchanting spots in this old country of ours for vacation retreats that one certainly need not be at a loss to find the type that appeals most. And more than that—the question of money investment need not be the uppermost consideration for the person with a little imagination and patience, for there are innumerable "finds" in the highlands or near seashore just waiting to be snatched up and made into the vacation spot of your dreams.

NEW BASEMENT


SHOWER
ROOMS
PASSAGE
PORCH
SERVANTS ROOM
FUEL
HEATER
UP
KITCHEN
GARAGE
RUMPUS ROOM
LOCKER
SHOP

At right, the coolly shaded outdoor dining room and outdoor fireplace. An unusual feature is the revolving table top—a glorified family-size Lazy Susan


THE OLD
SERVANT'S ROOM
DOWN
CEDAR CL
STORAGE
THE NEW
GUEST ROOM
BATH
BATH
CL
DOWN
CL
CEDAR CL
CL
OWNER'S ROOM
DECK
UP TO ATTIC
STORAGE

SECOND FLOOR

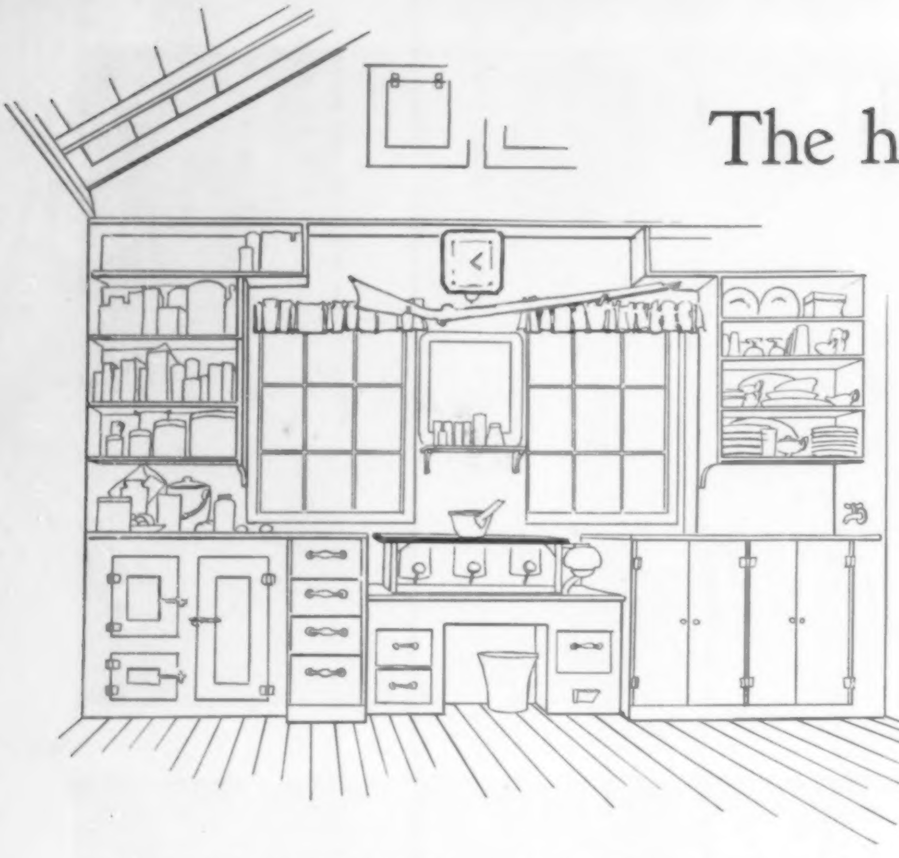
In center of page: the view of the roaring waters tumbling over the dam one gets from the living-room windows. Here, too, is a shady retreat in the form of a wide bench encircling a tree at the water's edge. An idea of the truly magnificent panoramic view may be judged by the proportionate size of the fishermen on the ledges as against the watering-maid in the foreground

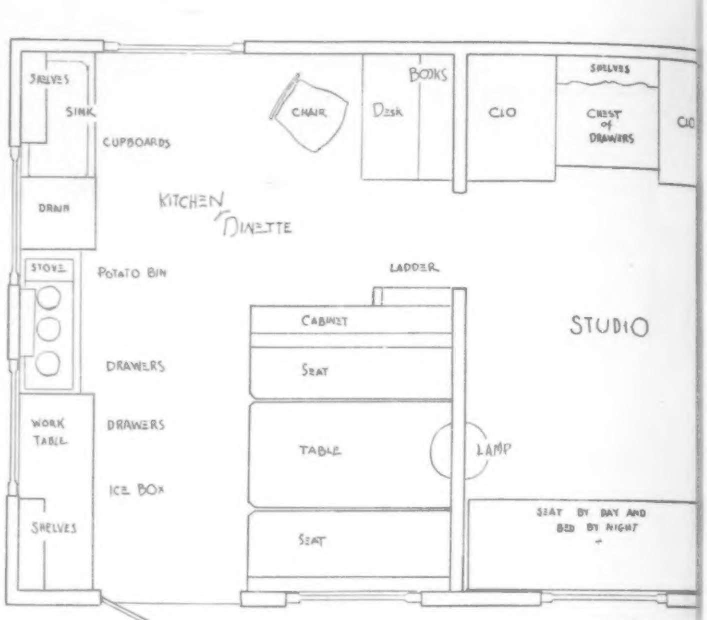
At right, the open porch on the garage level opens off the rumpus room. There is a comfortable screened porch above it on the living-room level

The house that hands built

Kreigh Collins

My wife said that this would be a dandy title if only my name were Hans. She is a hard realist. . . . So the hard realist and the artist collaborated, and announced to friends and family that said two were to build a house. Result: derision, heart to heart talks, and reams of advice. However, we're used to that type of entertainment and proceeded merrily with our project





GROUND FLOOR

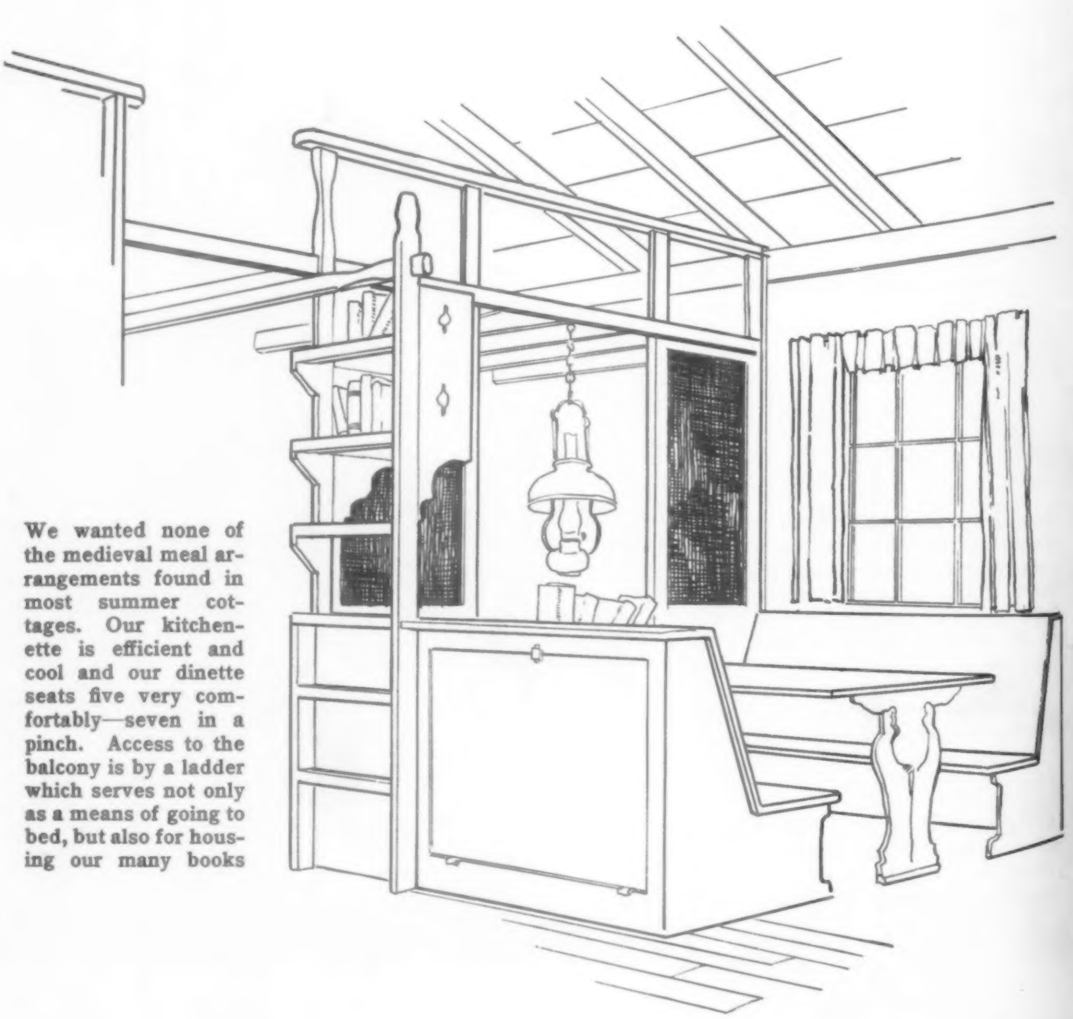
IN '31 we had rebelled at being armchair explorers, and in spite of dire forebodings on the part of our friends we went to Europe and traveled all over on thirty dollars a week *pour deux personnes*. For four months we had a lovely time. So when in '34 we decided to build a cabin we were well trained and thoroughly inoculated against advice, which was fortunate, for friends, etc., were consistent with their usual prophecies. In fact, one gave the Hard Realist a hollow laugh over the 'phone when the HR mentioned that I was to build the place, which must have wrecked the conversation as the HR is indeed a staunch partisan.

But we did it—and, furthermore, two of the Jeremiahs are now breaking pencils by bearing down too hard on the paper on which they are making strange marks and signs which the "loonies" think will be little cabins next spring. It seems to be a disease. We must remember to go over and give them some advice.

The first consideration was a piece of land, which was easy—there is plenty of land. We selected a site in a wood lot.

Like the man who when asked whether he played the piano said no but he was willing to try, I told the HR I would design a house. I had a lot to learn. I dove into the mysteries of board feet and, due to my being an experimental mathematician, my difficulties of turning all those boards of all shapes and sizes into board feet would bring tears of pity to the most hardened contractor.

I gave up trying to make the bill of materials fit the house and started all over again. This time I reversed matters, having come to the conclusion that it would be easier to design the house to fit the materials. Selah, it was done. The floor was to be twelve by sixteen. Floor joists and flooring came in those sizes and there would be no wastage. Incidentally, we could use sixteen foot material for the rafters by cutting them once on the diagonal. The foundation was to be fieldstone, half sunk in the ground. We did not intend to sink a well as there is a fast flowing spring a mile away directly on the road, and we could carry our drinking water in a five-gallon container. The washing water would be caught



We wanted none of the medieval meal arrangements found in most summer cottages. Our kitchenette is efficient and cool and our dinette seats five very comfortably—seven in a pinch. Access to the balcony is by a ladder which serves not only as a means of going to bed, but also for housing our many books

in a rain barrel. We became familiar with such terms as "plates," "studs," "sills," and what not, and by carefully bringing the conversation around to that point we could spring a few of them now and then and thereby impress our friends with the seriousness of our multitudinous accomplishments.

At the end of ten days I possessed: (1) a house plan, (2) a bill of materials, (3) a profound respect for architects.

It was the seventeenth of May. We had a wild idea of having the place roughed in far enough so that we could camp in it at least by the first of the month. Rent day. Well, we jolly well had to start humping. By this time friends and family had come to the conclusion that we were a menace to society; the idea was ridiculous enough for us even to try and build a house, but to move in in two weeks. . . . We tried to explain that it would be just a glorified form of camping out at first, but all that did was to draw caustic comment on the adjective. We ordered the materials without hesitation.

Bright and early the next morning we drove the seventeen miles out to the wood lot and, with bated breath, awaited what the day had to hold. We had never seen such an impressive sight as the lumber truck bearing down upon us. No one can realize how truly majestic a lumber truck can be. Then the trouble commenced.

The house site was back in the center of the woods. And the trail we cut was just large enough to accommodate the Art Special, our eight-year-old coupé of modest make. The truck was a little long on one end and started too sudden on one side. The driver solved the problem in classic manner. Like Alexander and his Gordian knot, he dumped his load by the side of the trail and disappeared into the morning mist. We went into a huddle. If we tried to carry all that stuff through the woods some one else would have to build the house for we wouldn't have the time. I guess all labor-saving devices were invented because man by nature is a lazy animal. We rigged up a "hinkus" from a length of rope and were able to carry about a dozen boards on

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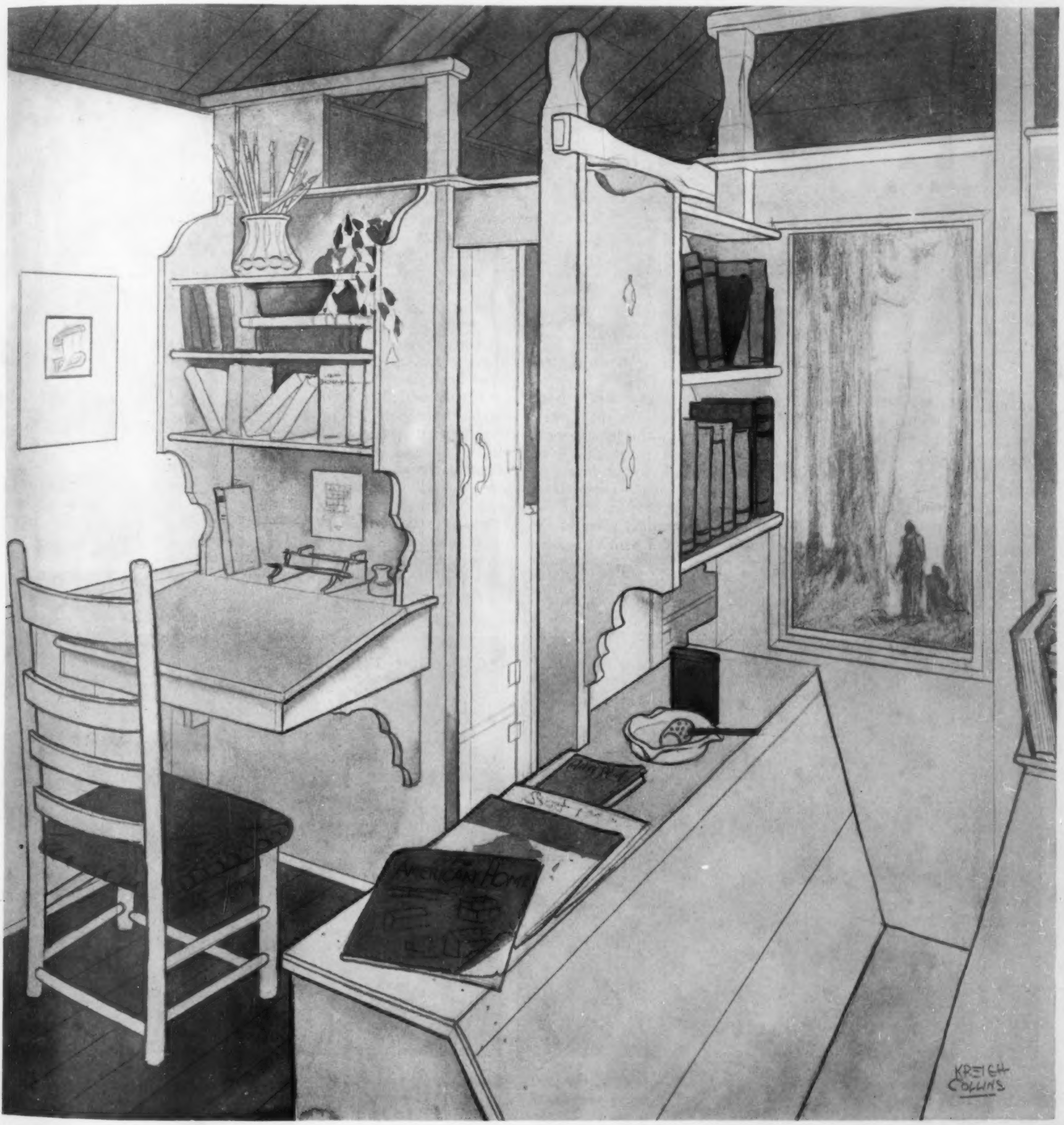

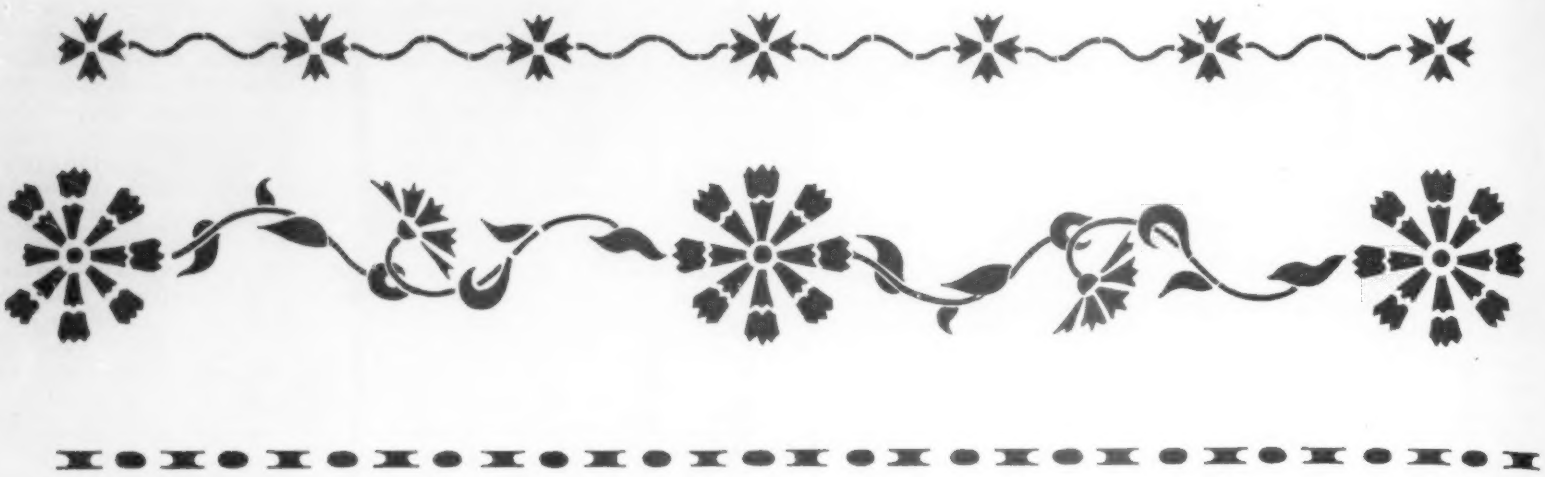

At top of page: stencil with a gaillardia with red and yellow petals and green leaves. The small flower is a bachelor button with light green stems. Geometrical figures on edge in pale yellow. Background dull blue-green

Stenciled floors for summer homes

Harry Irving Shumway

Traces of painted floors with more or less ornamental borders in stenciled designs have been found among the carefully preserved houses of over a century ago. They are particularly suitable, however, for simple summer homes where rugs are apt to be impractical. These painted floors are done in two ways: an all-over pattern and one with a border and plain center. This article treats of the border variety. And to do one is neither difficult nor expensive. Such a floor is very effective, whether it appeals to you as a method to restore an old floor, or one made of cheap boards. Certainly they are most appropriate in the summer house.

The old floor should be given a thorough cleaning first, getting out all the dirt and grease. A good sanding comes next if the floor is rough. The sanding machine (which can be rented) saves a lot of time and labor. Uneven spots can be planed down or scraped. They should then be given a background of solid color such as a dull blue, olive green or a gray. The center can be given a pepper and salt or spattered treatment if desired, but the plain background seems best. If the floor is old and dry, a first coat can be put on in some neutral color as light gray.

The background color is made from white lead or flat white paint. If pure white lead is used, dilute it with turpentine. The shade is made by adding raw color ground in oil. These colors are very powerful and a small can will give more than enough. Dilute the raw color with turpentine and add it to the lead or flat white until you get the desired shade. A good blue is made by combining white lead, Prussian blue, and a very little black.

Most important—the background color must dry dead or flat. If there is any gloss to it the stenciled colors will not cover sufficiently well.

The stenciling is applied with regular artists' oil colors which come in tubes. It is advisable to add just a few drops of dryer to these colors as they are rather slow in drying.

The floor designs of the early homes were usually of some free-flowing pattern in flowers and leaves. Sometimes geometrical figures were used, too. Not always were stencils used because there are examples which show plainly they were done free hand. And any amateur artist can draw a simple, freehand design that will be effective. The design shown in the photograph is only a suggestion. It is composed of a conventionalized sunflower and a scallop shell that anyone can copy. The flower is in brilliant yellow with brown center and the leaves in pale green. The shells are ivory or cream color. A little lining on the shells with a cameo pink adds to them. The festoon of smaller shells is in the same shade, graded in size, largest in center.

The possibilities for design and color are, of course, without limit. A floor full of life and color is a solid background of Chinese vermilion with a border of black dragons relieved in gold. Flowers, leaves, and geometrical figures can be worked into fine and individual patterns. Such floors cost only three or four dollars in materials but they are priceless to the one who makes of them something of his own in design.

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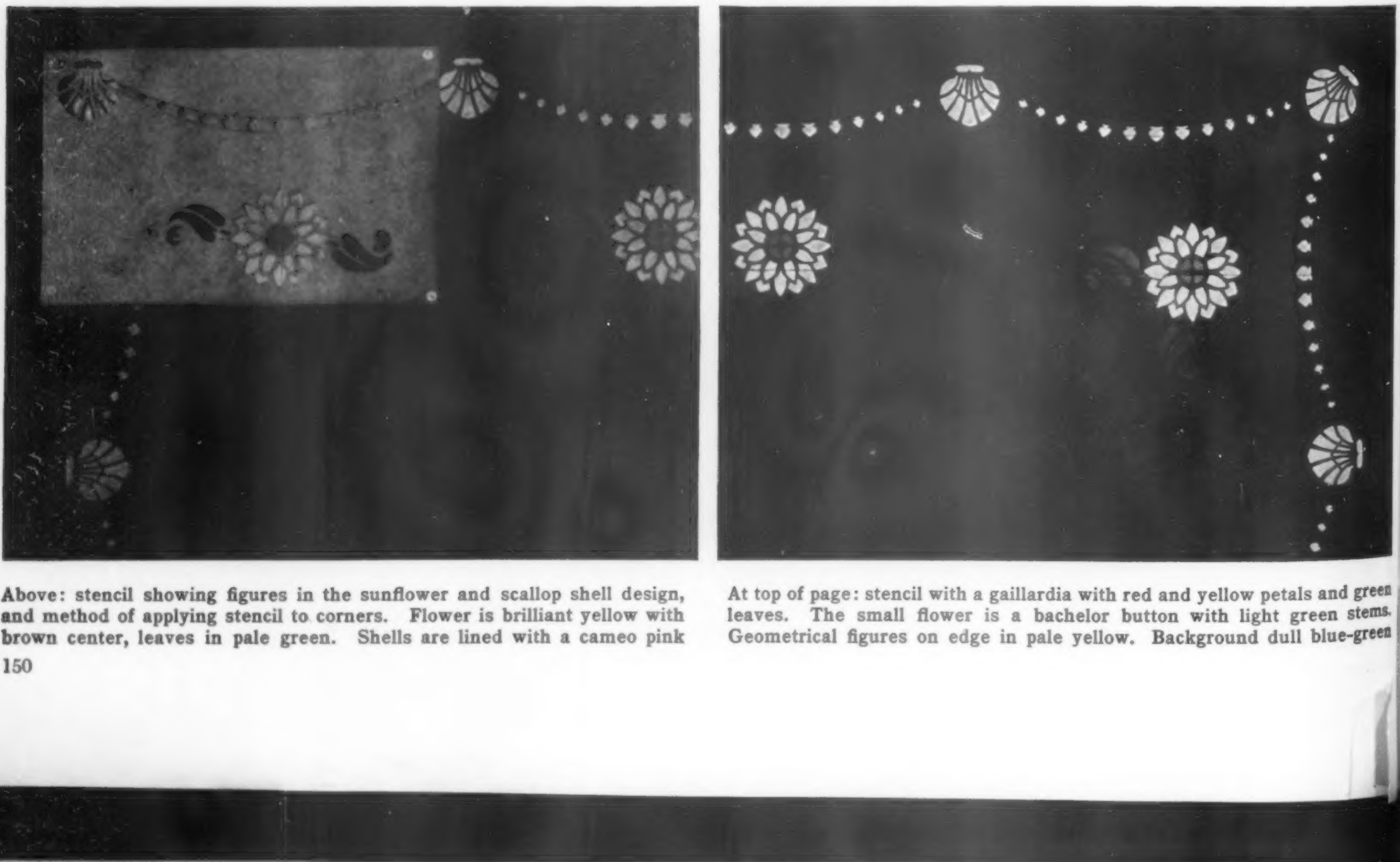
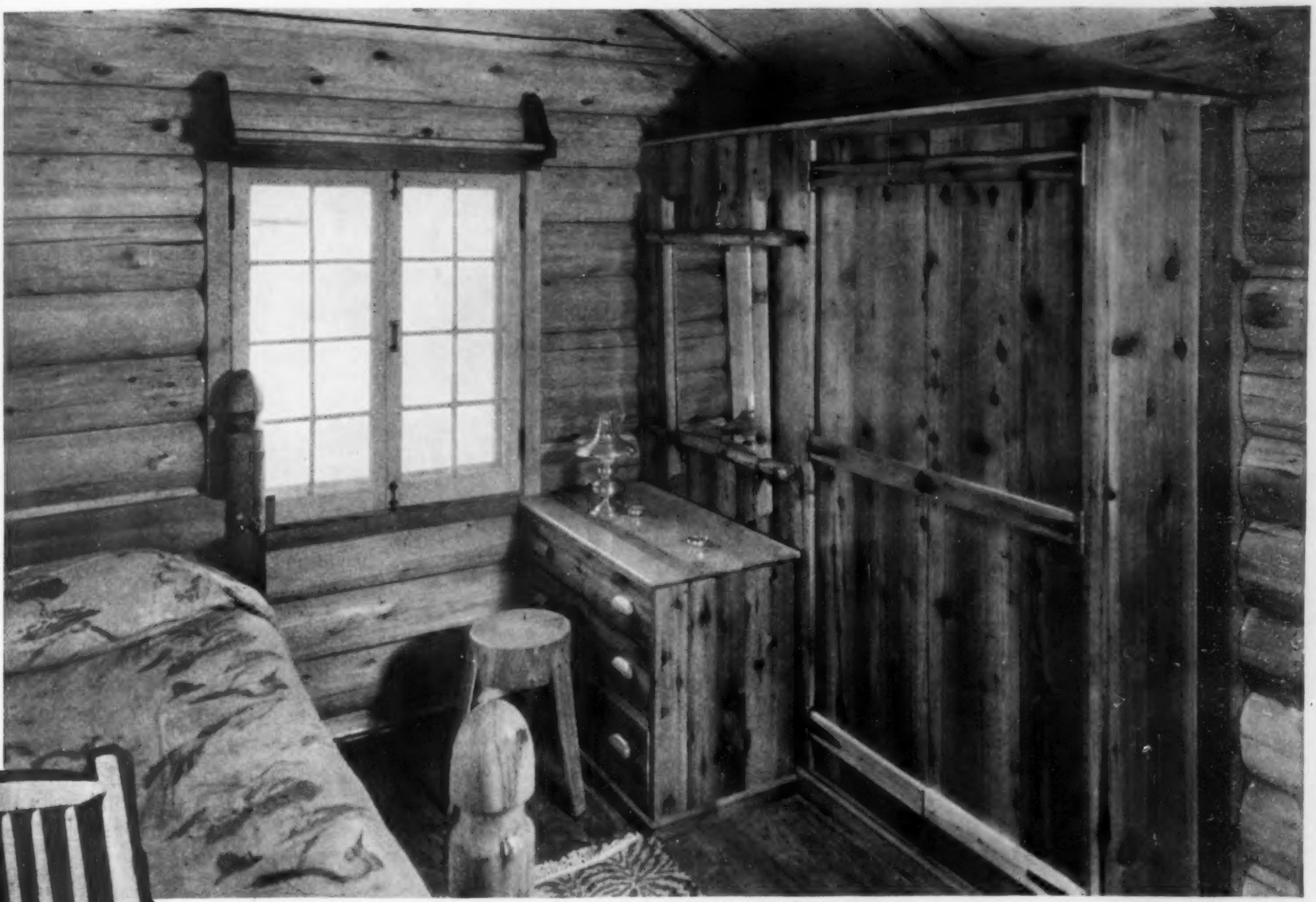
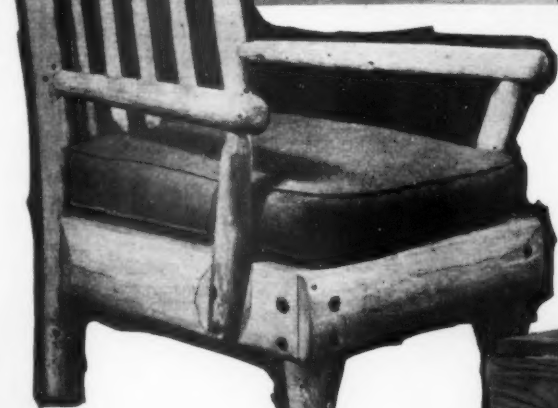


Above: stencil showing figures in the sunflower and scallop shell design, and method of applying stencil to corners. Flower is brilliant yellow with brown center, leaves in pale green. Shells are lined with a cameo pink



Bedroom in the log cabin of Dr. Kenneth Bulkley, shown on page 144. Designed and built by Page & Hill Co.

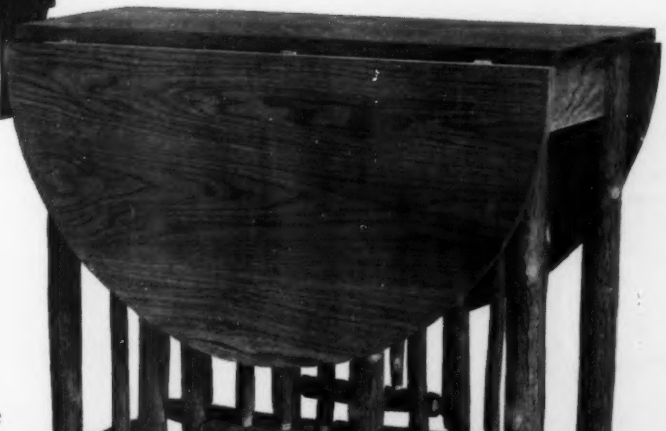
Campaign against "discards" for camp furnishings



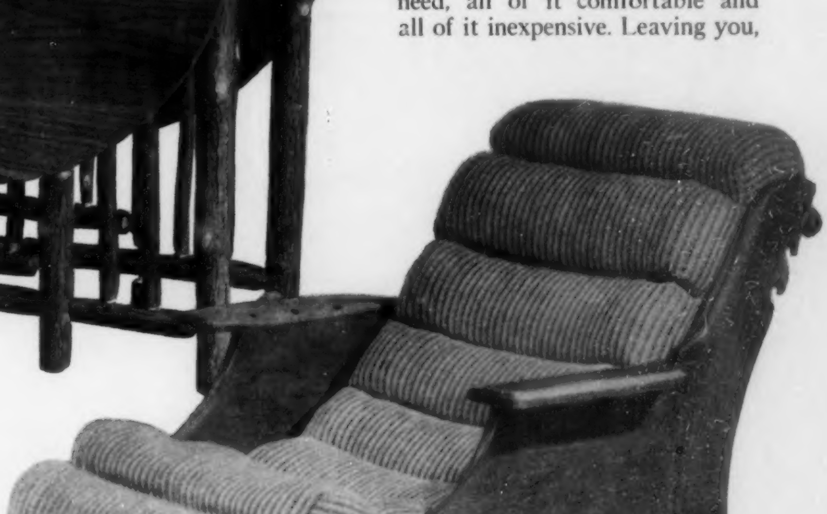
Here are two chairs that offer good, substantial, solid comfort to the weary camper at the end of a strenuous day. The one above: Habitant Shops, Inc.; the maple upholstered one from The Sikes Co., Inc.

THERE have been many campaigns these last few years—too many, in fact, but none that we know against the continued use of "discards" for furnishing otherwise wholesome, clean camps. We have practically abolished the shameful practice of putting all the house "discards" in the children's rooms—but fear we have only chased them off to summer homes. And so we are hot on the trail of these faded tapestry chairs, springless sofas, and prison beds, gummy mahogany tables and threadbare Axminster rugs. Not even the Salvation Army would consider them worth the hauling—and here they are incongruously ensconced in our summer homes where we fled for a "change."

Why? It cannot be anything but another of our fond, false ideas of economy. And so for months, we have been keeping our eye "peeled" for sturdy simple furniture for every possible camp need, all of it comfortable and all of it inexpensive. Leaving you,



A gate-leg table of hickory which opens up to 50 x 36 inches and obligingly folds up to a width of only 14 inches when not in use. Old Hickory Furniture Co.



in other words, without a single good argument for using those "discards."

Camp life can be either of two things: it can be a new lease on life, with the usual monotonous tasks simplified to a point where they are practically non-existent, or, as so often happens, it is merely a continuation of everyday life, minus its comforts and conveniences. It can be a complete physical as well as mental rehabilitation—or it can be more work and more annoyance than if we had stayed in town all summer with our modern labor-saving devices.

Wholesomely simple, practical camp furniture

Above: A cupboard that may serve as a linen chest, silver storage and china cupboard—or for books, radio, and linen storage. An Early American piece built by Stickney which fits in admirably in the summer home as well as the small home for which it was originally intended

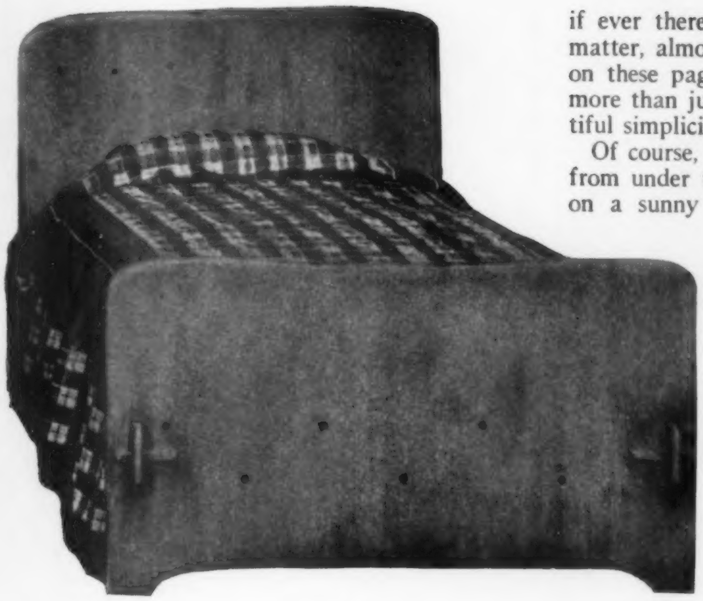
For the main room of the camp, a long table like this maple one is adaptable for magazines and books and summer reading in general, and at a moment's notice can be cleared off and extended to seat all the neighbors who may drop in for the evening meal. From The Sikes Co., Inc.

Above: A junior bridge lamp that fits in the camp decoration. Made of Old Hickory, with a well-balanced, substantial base

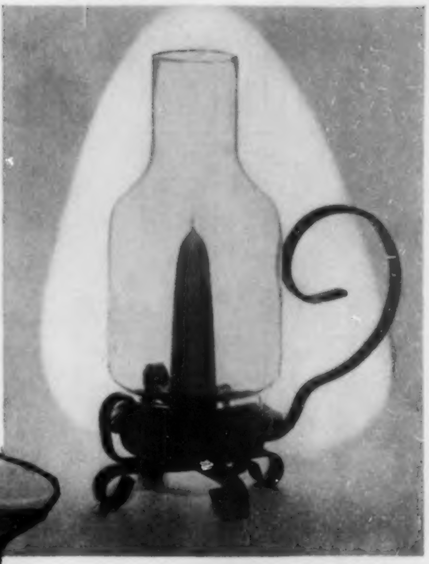
A piece of furniture that can serve as desk or dressing table or both is made of northern white cedar, rubbed down and spar varnished, and ornamented with wrought-iron hinges. Habitant Shops, Inc.

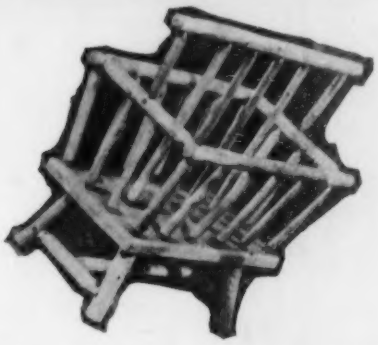
Below: A tea wagon of hickory in dark oak finish, with drop leaves and undertray which can be put to double use as a table for impromptu meals on porch or out-of-doors. Old Hickory Furniture

At right, a comfortable sofa designed by one of the country's leading furniture designers for the Old Hickory Furniture Co. combines antiqued pine, hickory, and gay, sturdy upholstery. Based on an authentic, quaint old pattern, this piece and its matching wing chair not only will be at home in any rustic setting, but will take camp "punishment"



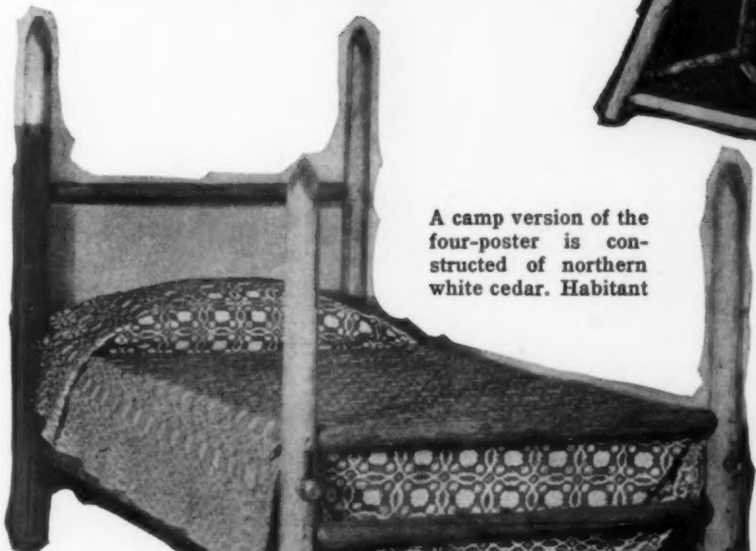
Solid maple head and footboards are suitably simple for the camp or cottage bedstead. Made by The Sikes Company, Inc.





At top: A hurricane candlestick which is proof against sudden gusts of wind. Handle and base of black iron, it has sufficient weight so that it will not tip too easily. From H. P. & H. F. Hunt Co., who also make it in a wall sconce

A good place for magazines, and a handy chopping-bowl-on-legs for apples to munch, for one's knitting, or for a dozen other uses are other Habitant pieces



A camp version of the four-poster is constructed of northern white cedar. Habitant

Below: A bed that is twin bed, cedar chest, and bookshelf all in one. Drawers are solid cedar, large enough for storing linens, clothing, and bedding, and the bed itself is of solid maple. Truly an answer to the space-conservation prayer of every camper. Made by the Peter Klerner Furniture Co.

A grand fireside settee, with very high back to keep off the draughts and a shelf for books will be a pleasant place to spend chilly evenings. Habitant piece

contributes more to a new lease on life than at first appears. Aside from the incongruity of greasy tapestry chairs and white iron bedsteads in a leafy, green out-of-doors, this old discarded furniture has no utilitarian reason for existing beyond its natural life in town. Space becomes all-important in the camp. Almost every piece of furniture in a camp should give account of itself for at least two purposes—the bed, for instance, on this page. Not only is it a comfortable, attractive bed obviously at home in its surroundings, but it provides precious storage space in an area usually given over to dust collecting, and provides book and radio shelves with a safe place for the lamp—needed just where it is if ever there was a camp need. Or, for that matter, almost every piece of furniture shown on these pages, serves double purposes which more than justifies the small cost for its beautiful simplicity alone.

Of course, if you like dragging out suitcases from under the bed, or using furniture polish on a sunny morning, there is no need our arguing with you. There are some people who would make work for themselves in a pup tent. However, this we do know. The old saying that one never knows another until they

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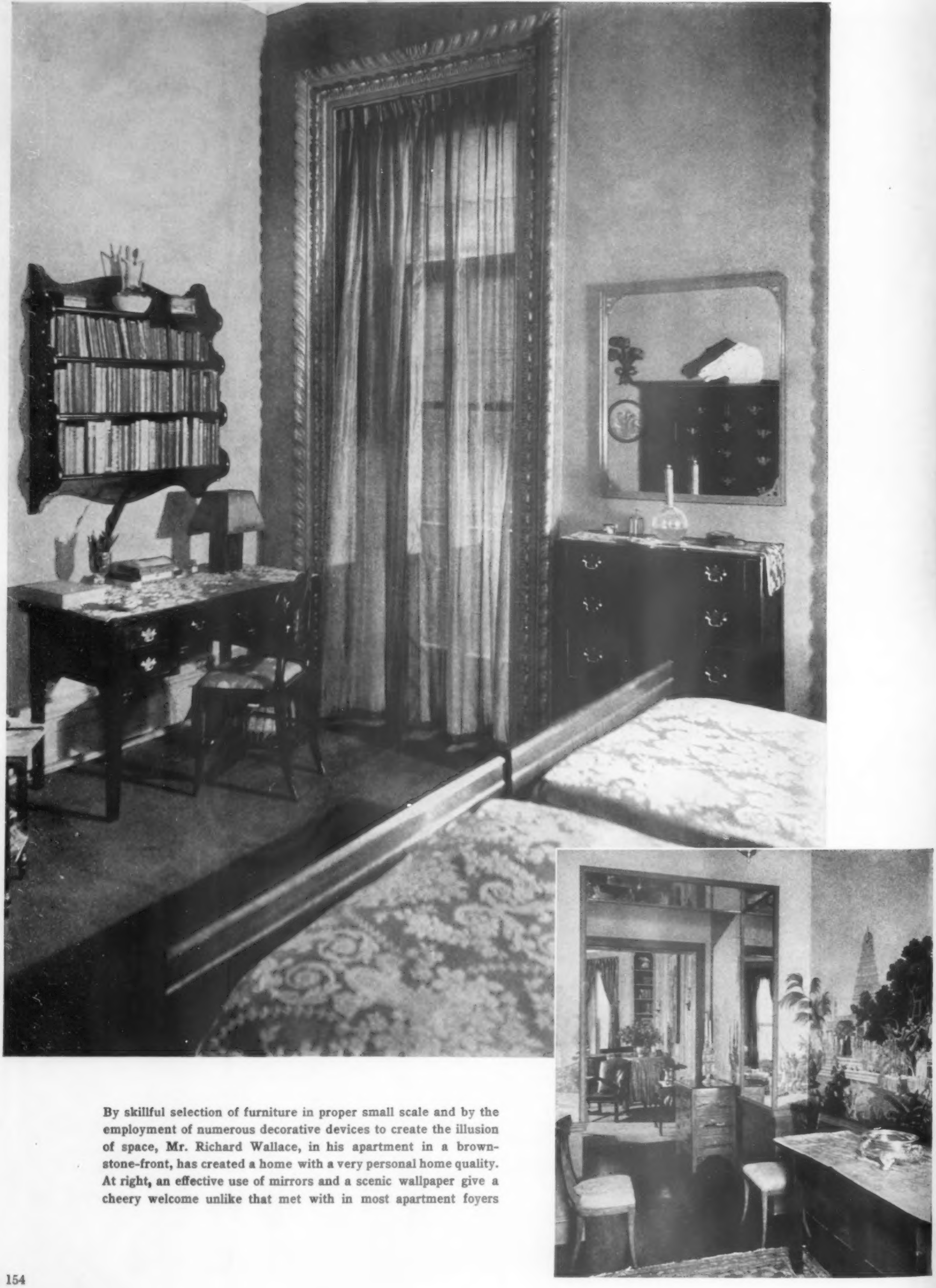
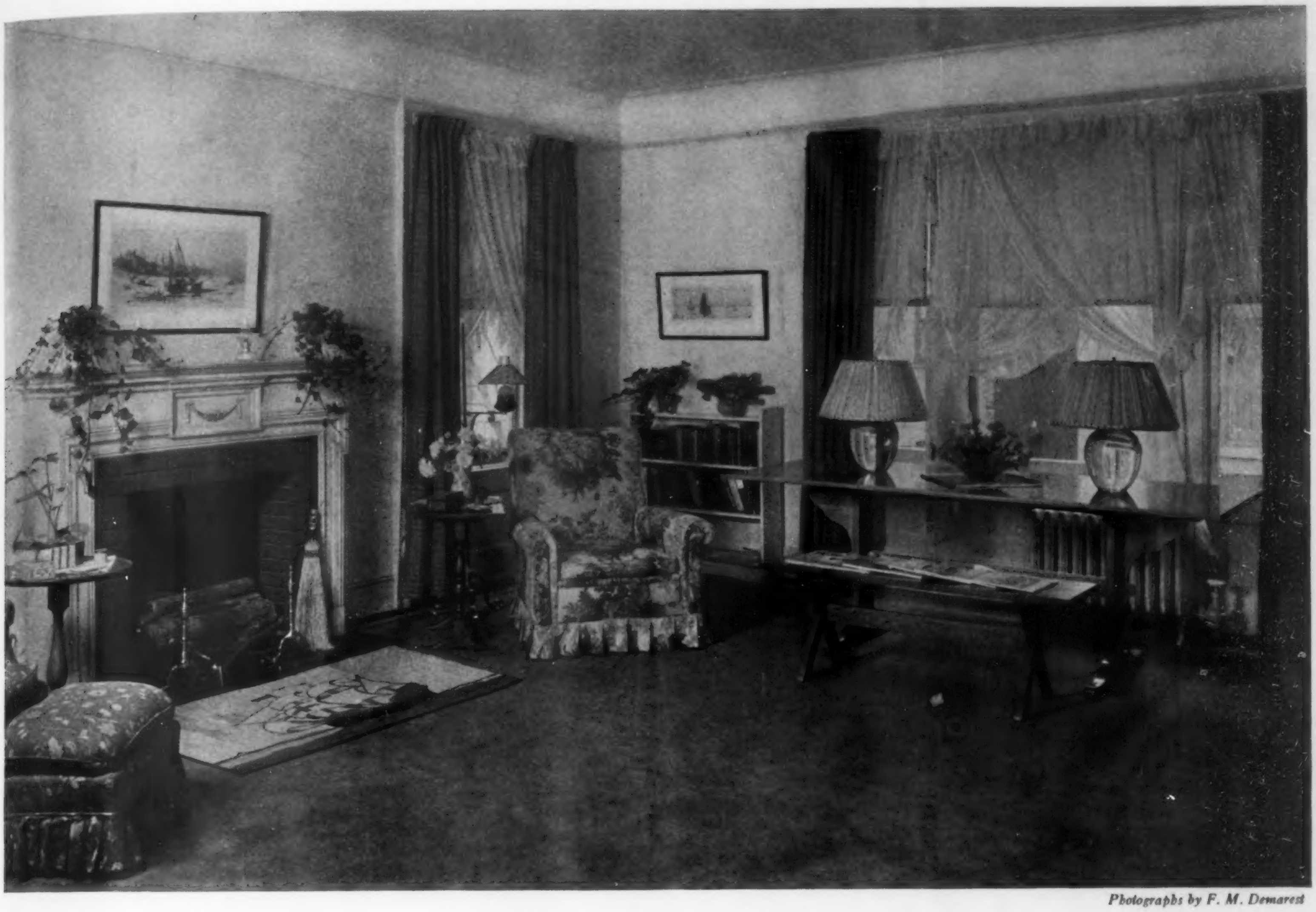


By skillful selection of furniture in proper small scale and by the employment of numerous decorative devices to create the illusion of space, Mr. Richard Wallace, in his apartment in a brownstone-front, has created a home with a very personal home quality. At right, an effective use of mirrors and a scenic wallpaper give a cheery welcome unlike that met with in most apartment foyers



Photographs by F. M. Demarest

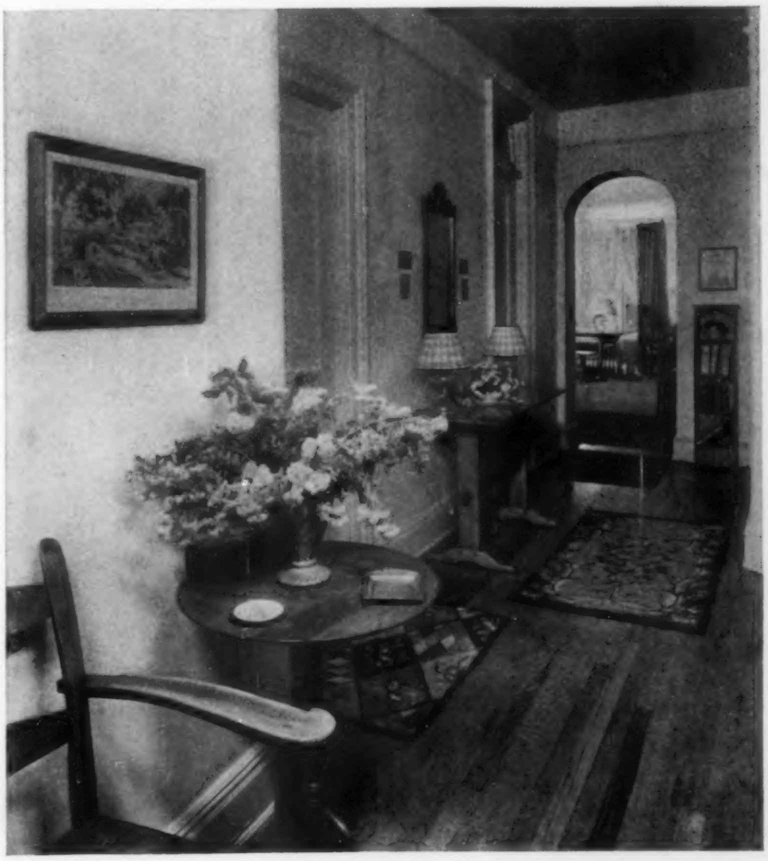
Making an apartment look like home

Charlotte L. Eaton

Throughout the length and breadth of the land there are hundreds and thousands of city dwellers whose homes are made in apartments. The average one of these apartments has a number of handicaps to be overcome if it is to be a real home. There is usually a small number of rooms, often no dining room, and small dimensions are apt to prevail everywhere. In addition to lack of space inside, often there is no view, or an ugly view to be concealed, and no outside vistas, no glimpses of soft green trees in summer or picturesque brown trunks and branches in winter, to give an illusion of space. Fireplaces, which bring so much homey quality into a living room, are often missing, rooms are dark, windows and wall spaces make furniture grouping difficult—there are endless difficulties which are only too well known by those who have had to cope with them! Nonetheless, our cities are full of apartments, full of fine home atmosphere. Their owners and their owners' friends enjoy them so much that news of some of them has been brought to us, and we have selected four to show what can be done, and done successfully to create real apartment "homes."

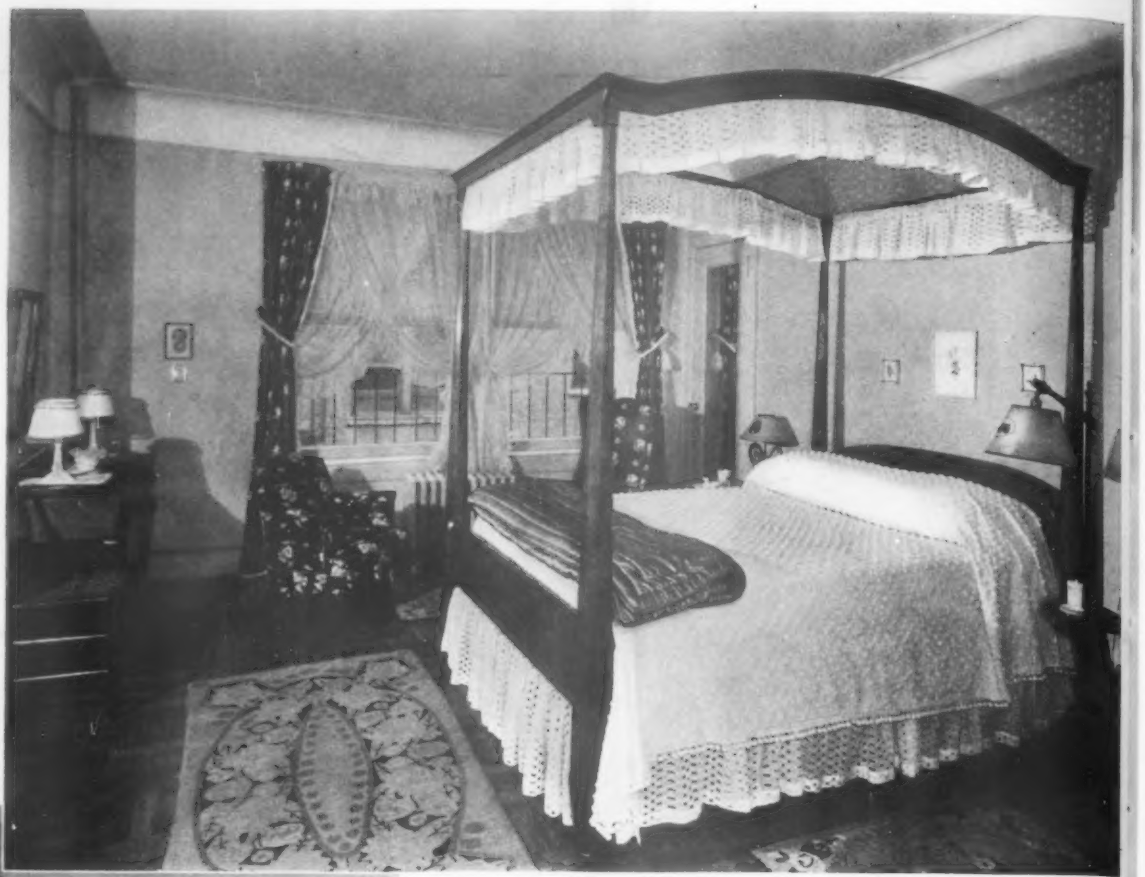
Of these four, all in New York, two are in remodeled "brownstone fronts," one in a Riverside Drive apartment house dating back quite a while, and the fourth is in a modern structure. To our minds, each one has a distinct personality, a fine home quality that should be suggestive and full of ideas for other apartment dwellers.

Two views of Mr. Richard Wallace's apartment in a brownstone front are shown on page 154. A small room and rather dark, the bedroom gains fine dignity from the beautiful moldings originally in the house and fortunately left by the architect in charge of remodeling. A single



These two photographs and more on the following page were taken in the New York apartment of Mr. and Mrs. Garrett T. Fitzgerald, descriptions of which will be found in the text

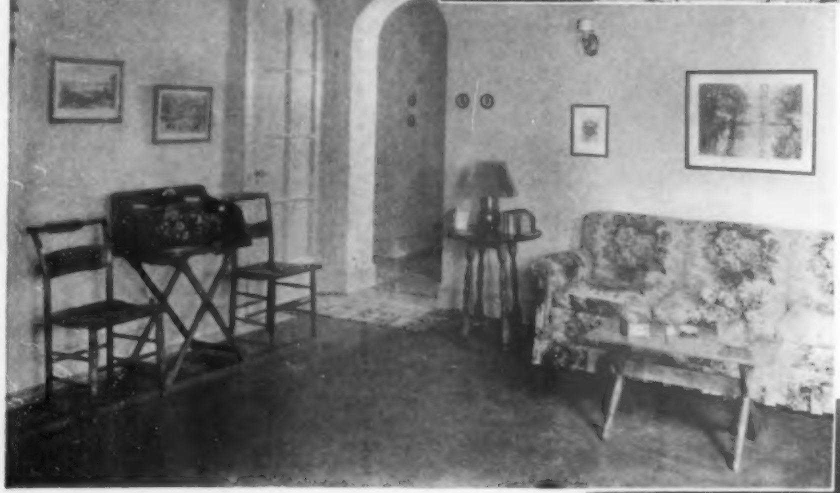
There is a definite country atmosphere in the Fitzgerald bedroom, with its green and white color scheme, hooked rugs, and fourposter



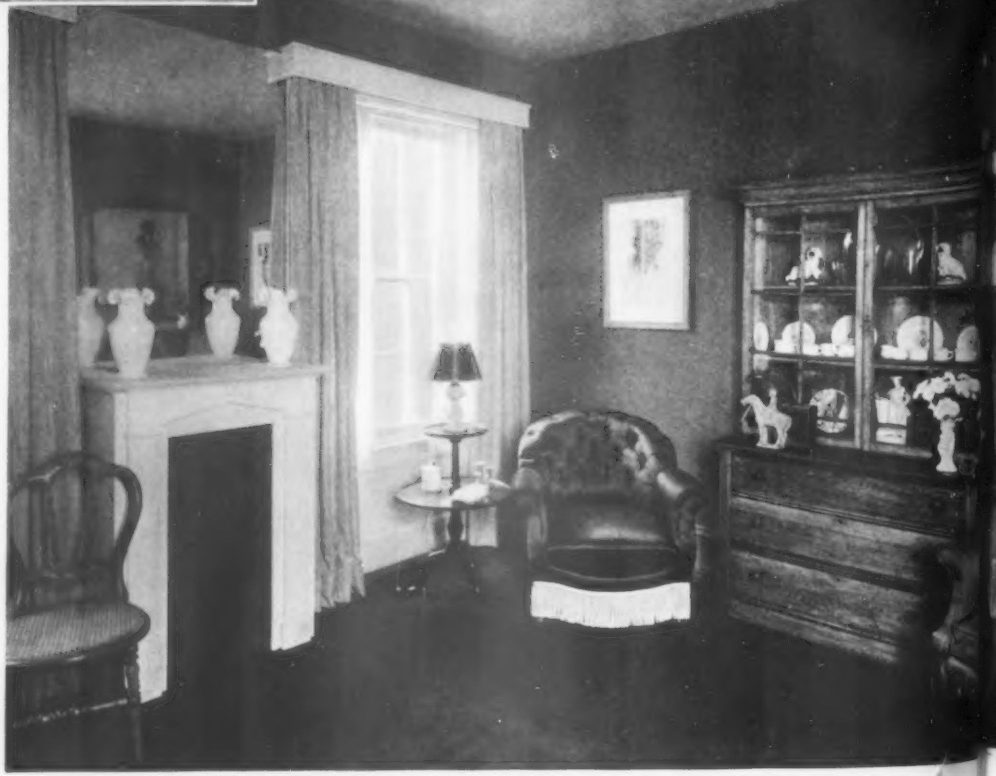
pair of sheer gold curtains hung straight from rod to floor accentuates the architectural trim and brings warm light into an otherwise gloomy room. Gold is repeated in the damask bedspreads, contrasting with a plum-color carpet covering the floor completely, to make the small space seem as large as possible. The illusion of space is also enhanced by a large mirror over the bureau, reflecting the furniture grouping on the opposite wall.

Made up of living room, bedroom, bath, and kitchen, this apartment has a long and rather wide passageway to the living room cleverly handled to create a charming vista, and also to provide a logical place for dining. The scenic paper, the famous "Hindustan" design, covers the walls above a green dado, and structural beams are covered with mirrors set on with simple moldings, another space-creating device.

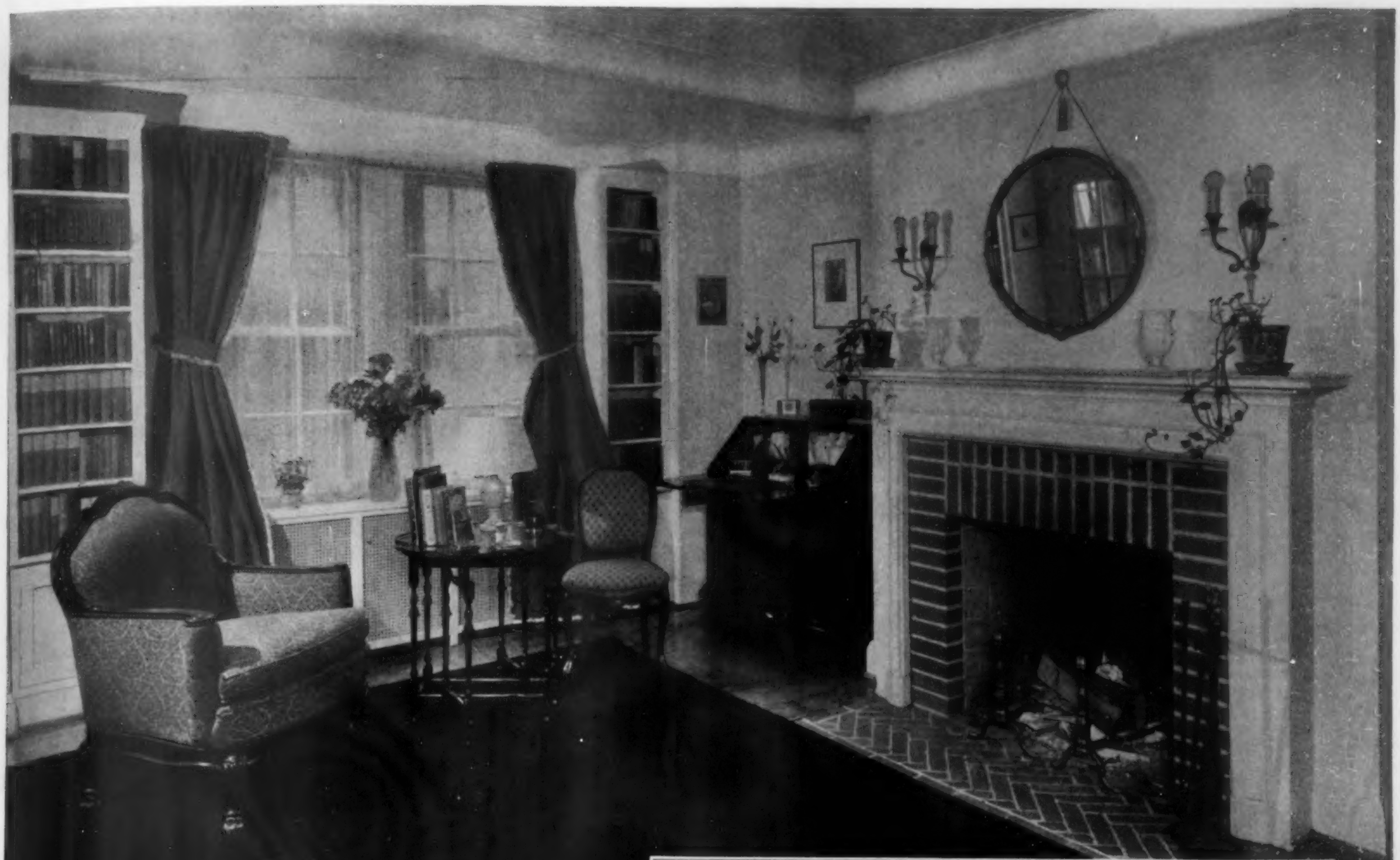
Mr. and Mrs. Garrett T. Fitzgerald, in their apartment on Riverside Drive, have the advantage of unusually large rooms, but the disadvantage of no outlook, their apartment facing on rear walls of other apartment houses. The successful Colonial atmosphere in the living room suggests that they were blessed with fine family heirlooms in antique maple and pine furniture. As a matter of fact, the pieces are all reproductions, and were assembled from local department stores in the course of three months. The Fitzgeralds are bride and groom, both of them professional people with little time to spend shopping for furnishings and decorations, but they knew what they wanted and what their apartment would accommodate, and certainly have succeeded in creating a very real home atmosphere. A portable fireplace in the living room, simple window treatments, quantities of growing plants and flowers, chintz-covered chairs and sofa, and many hooked rugs, make it seem more like a country home than one in the city. The long table in the living room is used for dining, and the little serving table near the entrance archway, easily accessible from the kitchen, is convenient for refreshments when friends drop in to call. Not the least interesting feature of the green and white bedroom is the fourpost bedstead

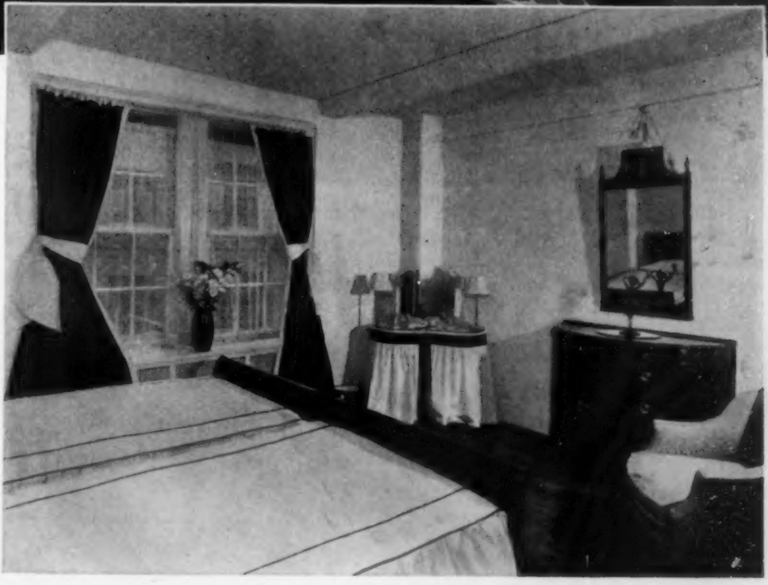


A photograph of the Fitzgerald apartment showing the archway from the hall, the serving table group near by, and the comfortable sofa



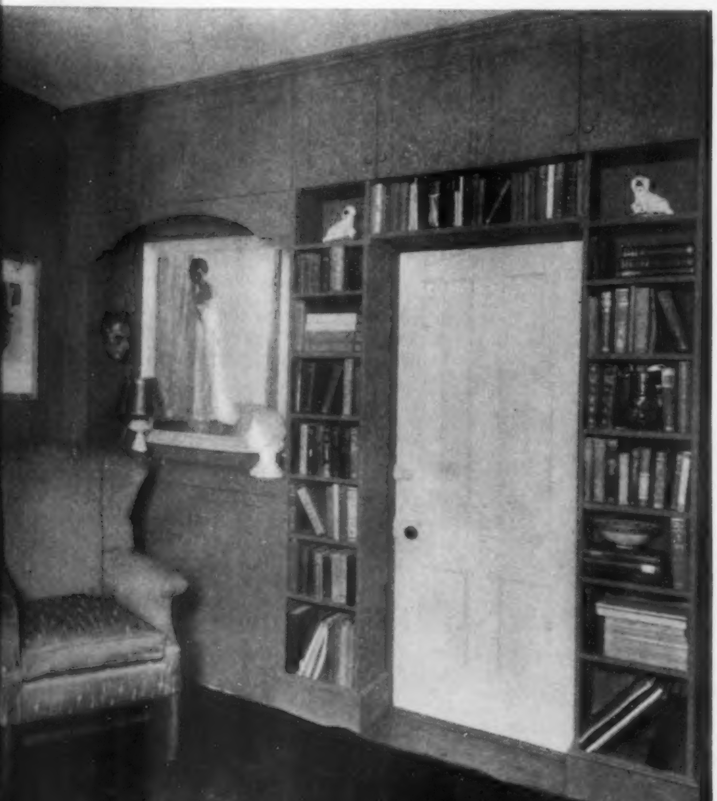
Chocolate-brown walls, corn-yellow curtains hung from cornices, eggplant carpet and chairs in shades of brown and eggplant are selected by Harry Marinsky for the scheme in his living room





The living room in the apartment of Mr. and Mrs. Malcolm Ames MacIntyre is shown above, and, to the right, the bedroom adjoining

Another view of Mr. Marinsky's living room (below) shows the built-in cupboards and bookshelves, painted to match the walls



with its tester, and valances of eyelet embroidery. Even the hallway, with its Colonial mirror and Currier & Ives prints and its vista into the living room, has a definite feeling of the country.

The living room at the top of the page, that of Mr. and Mrs. Malcolm Ames MacIntyre, owes much of its pleasant home atmosphere to family heirlooms, double windows treated as one, built-in bookcases, a comfortable big sofa which does not show in the photograph. Carpet and over draperies are plum color, the latter edged with cream fringe. The bedroom, shown in the smaller picture, has mulberry moiré curtains bound and tied back in cream, cream moiré bedspreads piped to contrast, a carpet in a warm shade between plum and raspberry, and a peach satin chair, very becoming to mahogany.

At the bottom of these pages are two views of the living room in the apartment of Harry Marinsky, artist, so much of whose work appears in THE AMERICAN HOME. He has been very clever in creating a feeling of space in a small room. One thing that helps this effect is the room-size carpet, which is in eggplant; another is the mirror, hung without moldings between the windows. Built-in bookshelves and cupboards are painted chocolate-brown to match the walls, and curtains are in corn-yellow. An ugly radiator is concealed under a structure modeled after some of the old fireplaces, brown burlap stretched across the opening to admit heat.

We are publishing Mr. Barnett's story now—that you may not be caught with your garden planned—and no sandpile included! Mr. Barnett saved both his backyard and the children's sandpile, but he would probably agree that it would have been far easier to have planned it earlier in his scheme

A landscaped sandpile

Sherman R. Barnett

AFTER years of weeding and seeding, raking and rolling, and sprinkling and spading I rather prided myself on a fairly respectable looking commuter's back yard. Then, like a stab in the back, I was peremptorily informed that the children *must* have a sandpile. A sandpile! An unruly pile of sand in the middle of my carefully grown lawn, like a splash of gravy on a dress shirt!

From the children's standpoint there was, of course, no argument. They invariably love a sandpile; they'll play there by the hour (which is satisfactory to the mothers), and any doctor in the world will tell you that it's a very healthy pastime.

"Sweetheart," I said, being undecided whether to ruin my lawn or kill the children, "let me think this over for a few days. I've got a whole back yard at stake and I don't want to hurt it any more than possible."

The next two or three evenings when I returned from work I meditated in the back yard. The sandpile, I noted, should be in the sun at least part of the day. It should be large enough for our two kids and the six or eight others in the neighborhood. It should dry out quickly after a rain. It should, if possible, be inconspicuous. It should have retaining walls of some sort to keep the sand from spreading. Also, as far as I was concerned, it had to be inexpensive.

A happy thought solved the problem. Even if I do say so myself, I now have a sandpile which meets all of these requirements. In addition, it can barely be detected at twenty feet and, when seen, it is actually attractive.

With the aid of the accompanying photographs, which, I fear, reflect my inexperience as a photographer, I shall try to describe its general construction.

I first dug a circular hole about six feet in diameter and inclined the bottom so that the shallowest part was about fourteen inches and the deepest part about eighteen inches below the ground level. I made it circular not only to satisfy my personal preference for curves but also because of the geometric fact, unaccountably recalled, that a circle is the proper means for embracing the greatest area in the smallest space.

The local tinsmith provided, at a nominal cost, a ring of galvanized iron to serve not only as a retaining wall but, in addition, to keep water from draining in from the sides.

This installed, I salvaged an eighteen-inch drain tile from the local dump heap and dug a place for it on the deepest side of the hole so that it would project downwardly and outwardly at an angle away from the hole. This pipe, of course, was unnecessarily large but, being free, I used it.

After blocking the top of the

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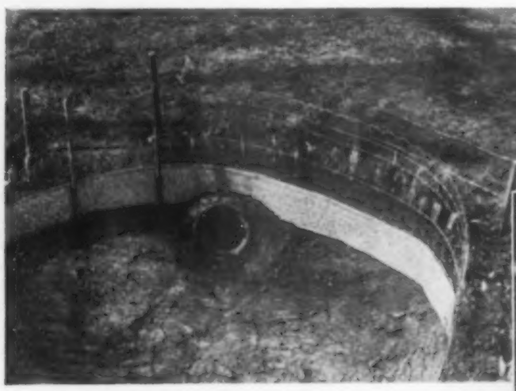
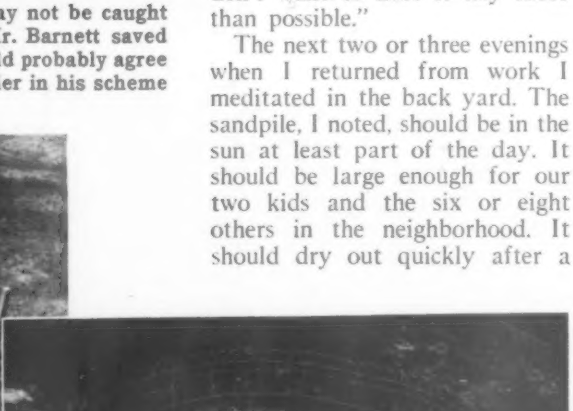
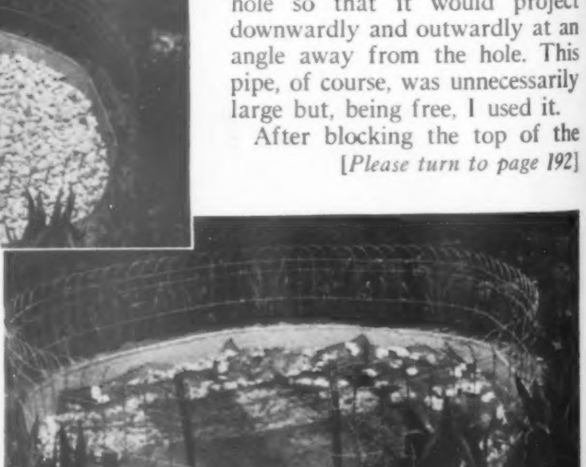






Step by step in the evolution of the Barnett sandpile. Photographs by the author—courtesy of his family!

WHAT'S NEW?

Each year there is a host of new flowers clamoring for your favor. At least a year before the novelties can be offered they have to be "put into production" on a large scale. Then it is that the horticultural critic can fairly evaluate the ratings of the debutants This large production is almost entirely in Pacific Coast sections and, for the benefit of The American Home readers, Mr. Edward Salbach made a comprehensive tour to the centers of the industry analyzing, studying, and picking out the salient points of each one

In these days of airflow automobiles, stream-line trains, and super-athletes, one rarely looks for signs of progress in the peaceful atmosphere of the flower garden—but in this field, too, there are new and striking creations that bring us closer to perfection each season. This year, for example, rust-proof Snapdragons, a laciniated Calendula, double Nasturtium hybrids, and a really blue Petunia will be among the "new and different" Annuals that will be offered by American seedsmen.

Probably the most important is the rust-resistant strain of Snapdragons. This will certainly be a boon to the home gardener, who has dusted, sprayed, and experimented with all sorts of other remedies, but still lost his Snapdragons through the withering blight of the rust fungus. In general, seedsmen do not claim that the rust-proof varieties are quite as fine as the very best specimens of non-resistant varieties—but they closely approach the latter for beauty, and certainly will be far more satisfactory in the garden. Colors to date are canary yellow, copper, cream, white, red, dark pink, light pink, and mixtures containing the above and other shades—quite a large selection, too! Guarantees that 75% of the plants will be immune from rust are being made, and an extra 10% of susceptible plants can be eliminated during the "flatting" stage by scattering rusted leaves among the tiny plants.

Snapdragons that resist rust disease will be welcome indeed. At top, glorious Double Gleam Hybrid Nasturtiums are available now in a mixture of bright colors

Another outstanding advance of this year comes with the Double Hybrid Nasturtiums and the Double Scarlet Gleam. Bred from the popular and showy Golden Gleam, the same form and growing habit are retained, but in a wide range of new colors. Scarlet Gleam, the first after Golden Gleam to be offered in a fixed color, is a bright orange-scarlet. The Hybrids come in a mixture of salmon, golden yellow, orange-scarlet, maroon, orange, crimson, and gold flushed scarlet shades. In growing for the showiest effect, just jot down a note to avoid overwatering. They need a good amount of water, of course, but remember that too heavy a soaking will bring the foliage as high as the blossoms, spoiling the desired mass effect of the flowers.

Not strictly new this year, but so underrated that it still remains new from a practical standpoint is the Unwin Dwarf Bedding Dahlia strain. Sometimes called "perennial annuals" because they bloom from seed the first year, but can be grown later from tubers, these Dwarf Dahlias are most valuable. Growing from one to two feet tall, the tiny plants are full of blossoms, and besides furnishing cut-flowers for many months, they are most effective in mass plantings, or as borders. They come in the full range of bright autumn colors—red, yellow, peach-red, scarlet, cream, tan, terra-cotta, orange, and apricot—and the single and semi-double flowers are most attractive. The small flowered Dahlia is by all odds the more generally useful as a plant for the average household.

One of the best uses for Dwarf Dahlias is as pot plants. Grown in this manner, plants can be brought indoors, a single pot making a gorgeous and most artistic bouquet. They should not be kept out of the sunshine for too long at a time, but will do comfortably indoors for a week at a stretch. An even newer and different strain is the Unwin Ideal Bedding with quilled petals.

Also obtainable last year, but too scarce to have received much publicity, is the new type of Godetia, Sybil Sherwood. Nothing of the painted lady effect, nor the bunchy mass of blooms for this garden gem. The color is soft salmon-pink, edged white, and the blooms are well spaced on the compact bush. A good keeper, and perhaps as effective for potting as the Dwarf Dahlias.

Another Godetia that garden lovers will enjoy is the dwarf growing Wild Rose. It is a gem for bedding, as it is most floriferous and the blooms stand right out of the foliage to form a solid carpet of rose-pink flowers. Be sure, however, to mass the plants most closely together, otherwise the compact ball type growth of the plants will break up the desired solid color effect.

In Calendulas, we find Orange Shaggy as a new departure which breaks away completely from the formal disc type of the old style Pot Marigold, its petals being heavily fringed and laciniated. In addition to its artistic qualities, Orange Shaggy draws plaudits because of its long stems and fine growing habit.

In the true Marigolds, a group of four outstanding new varieties are being offered this year. Yellow Supreme, a yellow counterpart of the sensational carnation-flowered Guinea Gold will be widely distributed, "if"—the "if" being contingent upon the appetite of the flocks of birds who were breakfasting on Marigold seeds all the season. Yellow Supreme will be available, however, even though the quantity may be extremely limited.

Another "break" has produced three new ones that will do much to increase the garden effectiveness of the Marigold. This is the incorporation of the large type blooms into plants of dwarf growing habit. These will be most showy in the garden, for they bloom in such profusion that the foliage is all but hidden beneath the blossoms.

Primrose Queen, cream, and Yellow Queen, deep yellow, are dwarf growing Marigolds with blossoms of the large flowering ball type. The Mexican Dwarf Orange, although not technically of the same type, will produce a similar effect and can be given the same garden treatment. It differs from the other pair in color and in the fact that the blooms are closer to the "carnation-flowered" than to the ball type of Marigold.

Speaking of Marigolds—one method of discouraging the halitosis-like odor is to arrange the blossoms outdoors and leave them in the fresh air from four to five hours. The odor comes from oils released by bruising the stems and leaves during handling, and will subside several hours after the foliage has been touched. This will be good news to many.

In Petunias, the balcony type Blue Wonder will prove a most welcome newcomer. This one is a bright, intense blue, with no fading of the backs of the blossoms to mar the mass effect. Not quite as tall, and more upright than the average Balcony Petunia, Blue Wonder lends itself most effectively to mass plantings. The color, medium blue, is even clearer and brighter than that of the muchly publicized Blue Bee.

Not at all new, but never given its value in publicity, is the dwarf miniature Calliopsis marmorata. This tiny flower, which bushes less

[*Please turn to page 195*]

1

2

Godetia Sybil Sherwood (1) is a new type indeed, salmon-pink edged white. (2) A very showy hardy Pink, Dianthus laciniatus splendous, bright crimson flowers

3

4

(3) Dwarf Bedding Dahlias (in singles and semi-doubles) of the Unwin strain; fine for cutting for arrangement. (4) Orange Shaggy is the latest development in Pot Marigolds. The name is very descriptive

We improvise a fountain

Richmond K. Fletcher

And at the same time glorified an ugly brick pier and lattice screen

Below the porch where we dine in summer is a high wooden lattice which is divided in the center by a rather unsightly brick pier. We had attempted to mask the lattice and pier with high planting, but with unsatisfying results. Then, one day, my gardening spouse and I were smitten with a violent yearning for a wall fountain. We wanted it where we could hear it tinkle, sitting in our shady porch on hot evenings. There was the brick pier, staring us in the face. We decided to turn the pier into an attractive feature, with the fountain basin below it in the long flower-bed skirting the porch.

To be sure, our only wall was that of expense, which promptly reared itself between us and our pet obsession. Deep foundations, concrete work, and the plumber's bill were beyond our reach.

But if we could not afford the real thing, we determined to attain our elusive goal as nearly as ingenuity and elbow-grease would carry us. We poured a libation to the goddess Inspiration, and lo, she appeared!

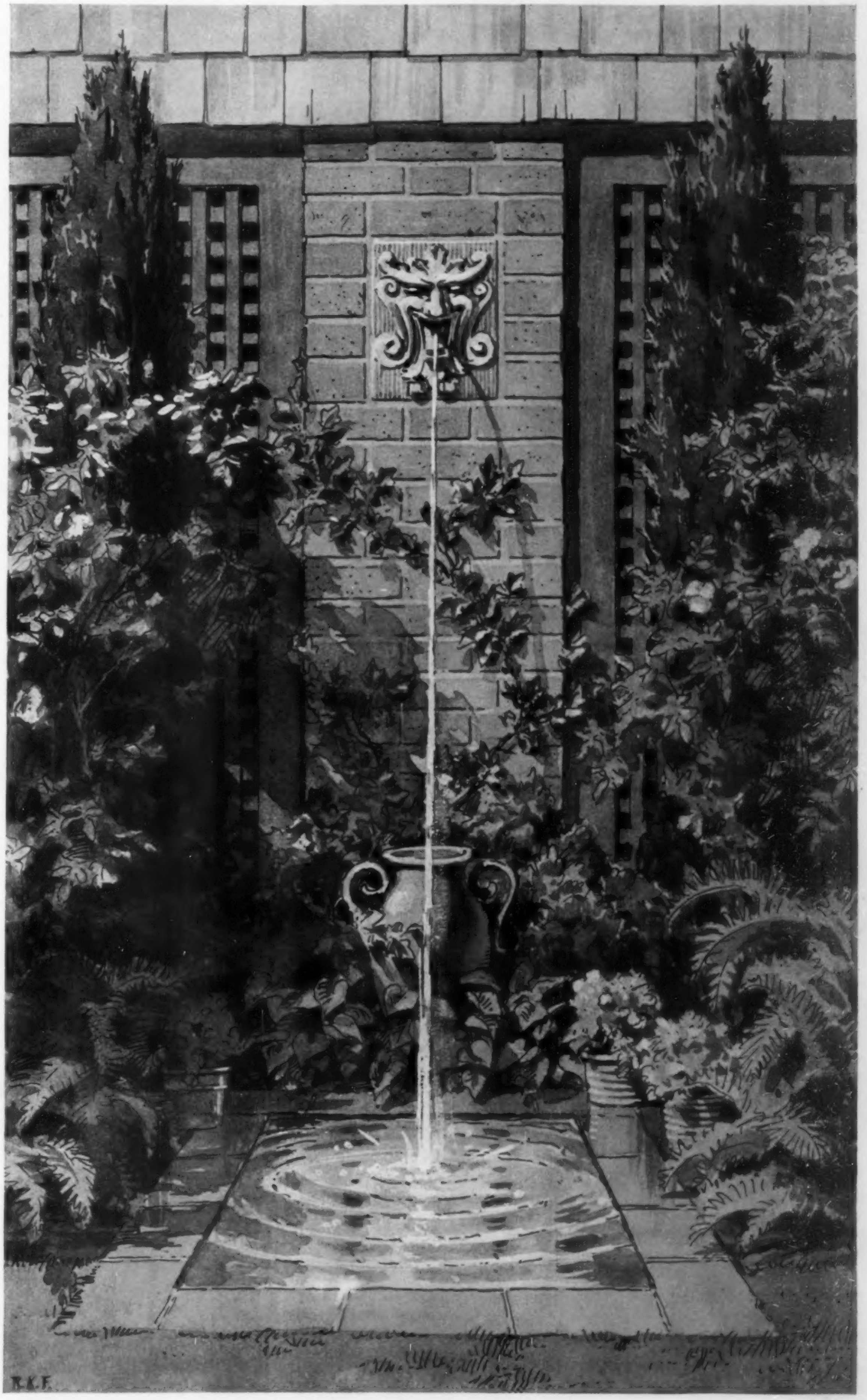
Soon, a mystified plumber was interviewed, fifty cents changed hands, and we became the owners of a very rusty, but sound, cast-iron sink of the early stable period. This was the nucleus of our gorgeous fountain basin. It had nice flat sides and bottom, ideally suited to the tile lining, which we planned, and it made deep foundations unnecessary, for if frost should get under it the basin would move as a unit.

The remaining materials were assembled at slight expense. For the basin, we needed black asphaltum paint, which was applied inside and outside, a can of elastic roofing cement for tile setting, an odd lot of inch-square ceramic tile in various shades of blue and green—enough to cover eight square feet of surface, and lastly some six-inch-wide slate tile one inch thick, to form a border over the exposed iron rim of the sink—when set in the ground.

For the fountain, we obtained a lump of modeling clay and twenty-five feet of eighth inch, flexible copper tubing, with a petcock and an adapter for a half inch water pipe. Sand, cement, and broken stone completed the list of materials.

Inspired by a head on a Florentine paper-cutter, we modeled a tile for the fountain head whose surface gradually blossomed into the features of a grinning satyr, delightfully diabolic in certain lights. We made this tile to line with the brick jointing of the pier, and left a quarter-inch hole for the water tube through the satyr's mouth. From this *objet d'art* a cast-stone manufacturer made a glue mold, which in turn

[*Please turn to page 194*]



BRIDGE TABLES

to keep out all the time

INQUIRIES from our readers for bridge party ideas make us believe that bridge is already one of the great American pastimes, and may become more so with the greater leisure available for many of us. Having acknowledged this, it is only intelligent to think about bridge and game tables as permanent set-ups. No longer an occasional need, they must be something more than the "hide away" pieces they once were. No longer need they be strictly utilitarian, folding up, and an asset chiefly to the closet under the back stairs. There is no really well-designed furniture to serve this purpose, something to be proud of, and to enjoy, as part of the permanent decoration of our living rooms. And here on these pages are some of the different sets we discovered—sets that are as well designed and carefully built as the other furniture in the room in which these occupy a permanent place. We hope you will find one in this collection that is just right for your house.

Above: For the modern room, here is a modern bridge table built on characteristically simple lines, the chairs upholstered both back and seat in material to match your room. Arranged by Flint & Horner for The American Home

Photographs by F. M. Demarest

Directly above: A very distinctive maple (Leg-O-Matic) bridge set in Chinese Chippendale design has table and chairs covered with suede effect material. It can be folded up out of the way, but would be a fine permanent addition to an 18th-century or Colonial pine paneled room, like the one which is shown. Both setting and furniture are from John Wanamaker

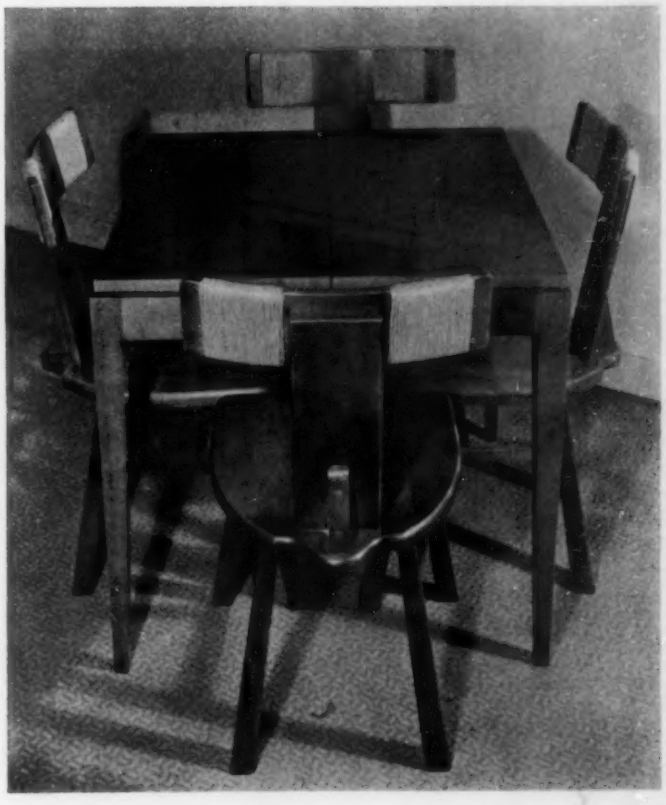
At the right: Bone white furniture introduces a pleasant contrast into many a room. If you already have a white occasional chair, or white accessories, consider this bridge set in white also, the table bordered in mahogany and topped with white leather. The room in which this photograph was taken, decorated by R. H. Macy & Co., has brown walls, green and white striped curtains, and white blinds of split bamboo. The bridge set is Macy's, too

At the right: There is a delightfully informal quality to a maple bridge table and chair set, a festoon design painted in green on chair backs, and a plaid border on the table matched to the green and white plaid chair cushions. Indirect lighting from the corner column. Shown in John Wanamaker's "Modern House"

Above: Both table and chairs are leather-covered in this adaptation of Chinese Chippendale, in mahogany. Pleasantly simple, it is appropriate for the 18th-century living room, and adaptable to other styles of decoration as well. The standard lamp for indirect lighting is interesting. From James McCutcheon & Co.

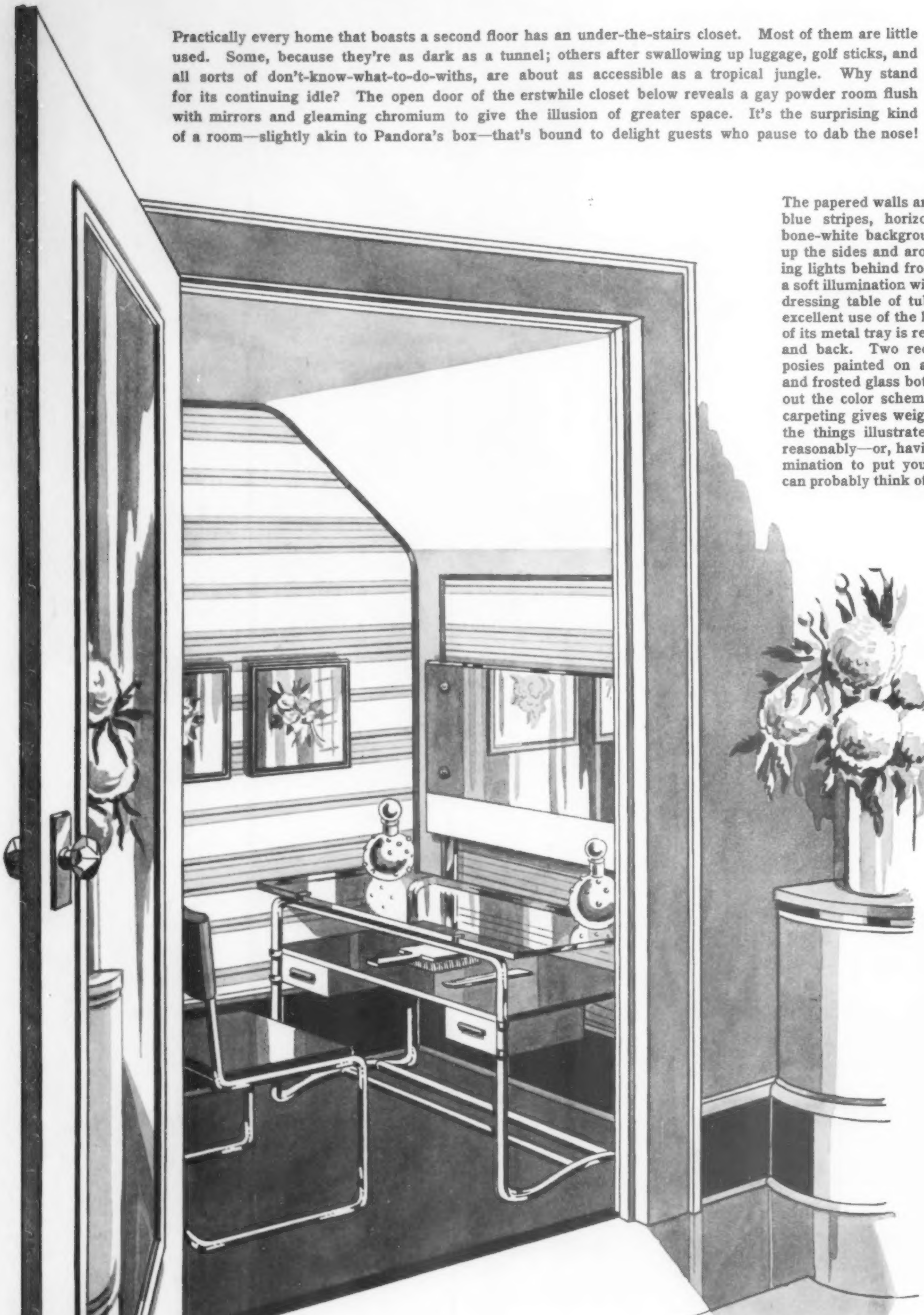
Above: The 18th-century mahogany furniture seems made to order for the bay window in this living room, arranged by W. & J. Sloane. Incidentally, it would be as good a place for breakfast or tea, as for games. One of the interesting details here is the concealed lighting behind a mirror cornice

Below: The informal living room, or the game room would find a welcome addition in this maple set, the chair backs wound with heavy rope for decoration. The table itself can be extended for refreshments after the game. This is the new Amodec furniture



Put that under-stairs closet to work!

Practically every home that boasts a second floor has an under-the-stairs closet. Most of them are little used. Some, because they're as dark as a tunnel; others after swallowing up luggage, golf sticks, and all sorts of don't-know-what-to-do-withs, are about as accessible as a tropical jungle. Why stand for its continuing idle? The open door of the erstwhile closet below reveals a gay powder room flush with mirrors and gleaming chromium to give the illusion of greater space. It's the surprising kind of a room—slightly akin to Pandora's box—that's bound to delight guests who pause to dab the nose!



The papered walls are done in thin red-and-blue stripes, horizontally arranged on a bone-white background, with red bandings up the sides and around the ceiling. Having lights behind frosted glass that give out a soft illumination without glare, the modern dressing table of tubular chromium makes excellent use of the limited space. The red of its metal tray is repeated in the chair seat and back. Two red-framed pictures with posies painted on a mirrored background and frosted glass bottles with red dots carry out the color scheme, while the dark blue carpeting gives weight and balance. All of the things illustrated can be bought very reasonably—or, having given you the determination to put your closet to work, you can probably think of something even gayer!

Rowena Aitken

Transformation for $900

Home of Mr. Phillip de Beixedon, Beverly Hills, Cal.

lterations also included the installation of a new basement, unit heating furnaces, a new heater, and Venetian blinds in the living room windows. Before redecorating was on the interior, several architectural defects were corrected in living room and dining rches, cornices, etc. Here is a view of the dwelling before the changes were made

WITHOUT disturbing the main lines of this house, minor alterations costing a total of $900 have transformed it from a cold and gloomy looking affair into a bright, warm, sunny home. The wall around the entrance was eliminated and the entrance accented by installing stone ashlar trim, a leaded glass oriel bay window with a copper roof was added at the right, wide horizontal siding was placed in the gables, and leaded glass was substituted in place of wood muntins in all the windows.

The wood siding portions were painted a soft creamy tan, the stucco an off-white, the shutters and front door a glazed pumpkin yellow, and the copper roof of the bay an oxidized copper green.

The living-room fireplace was re-designed from a plaster hooded affair to a simple slit-tile and wood trim mantel, and all the interior plaster and wood trim was painted in off-white.

Gable and Wyant
Architects of remodeling

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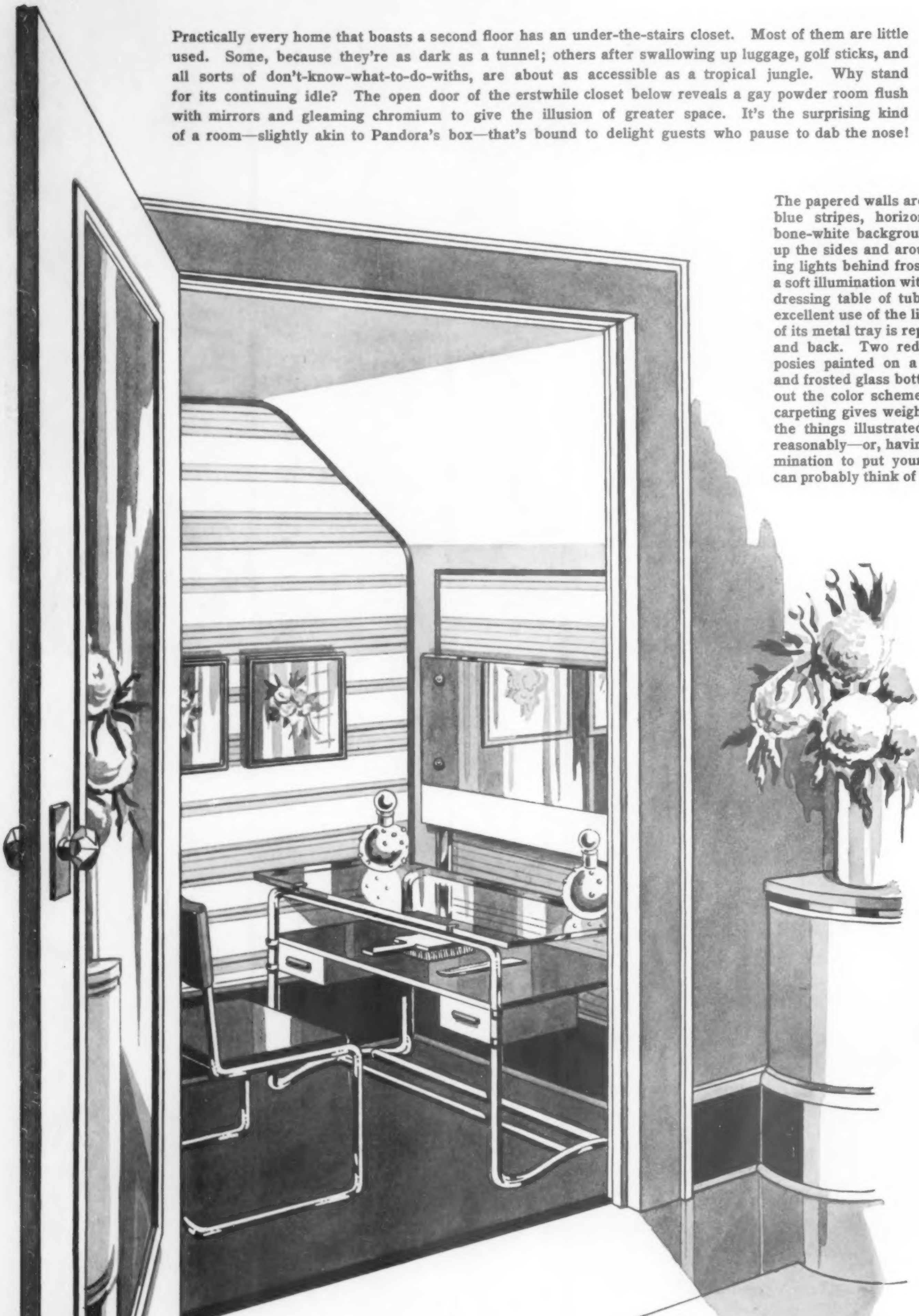

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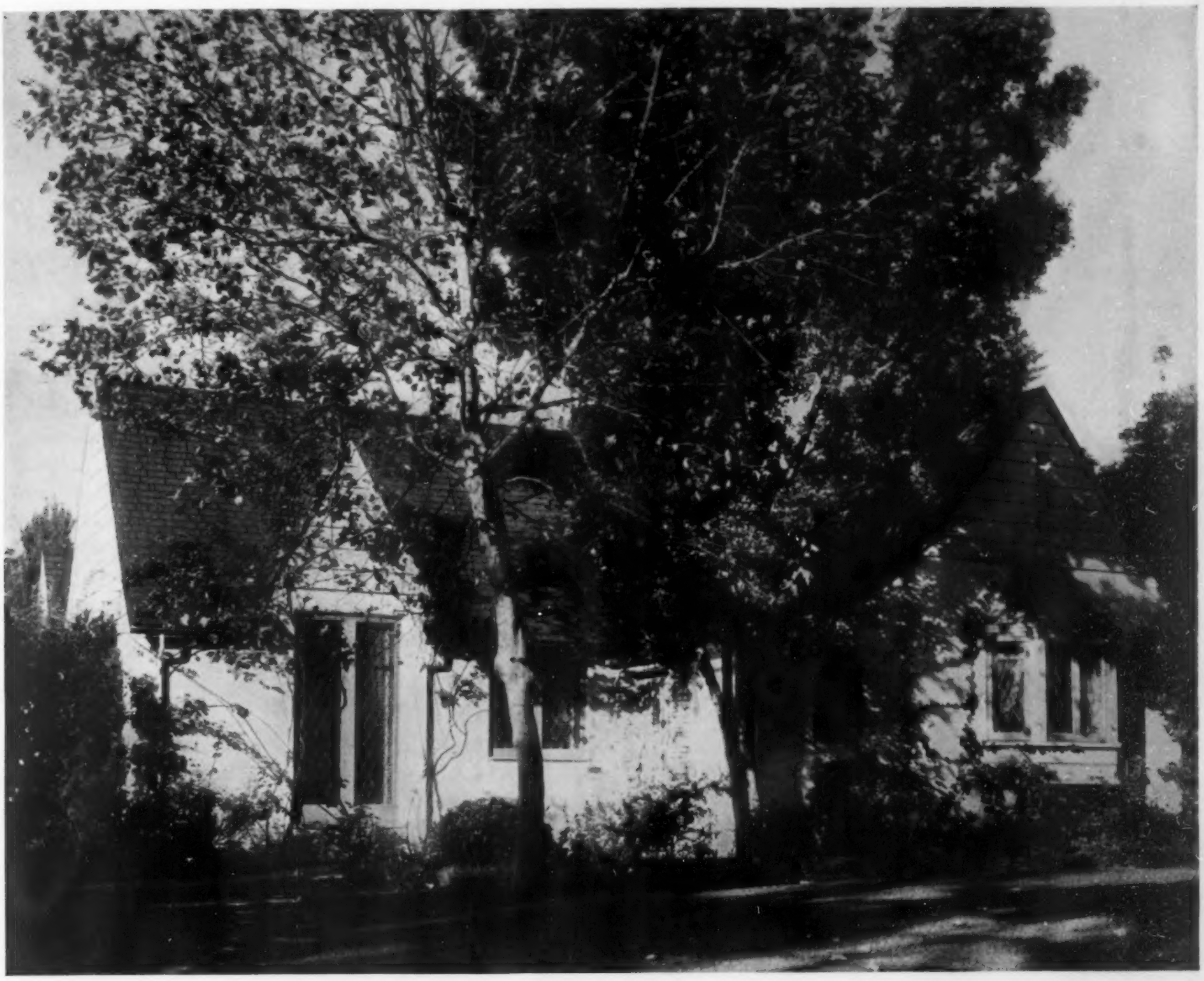

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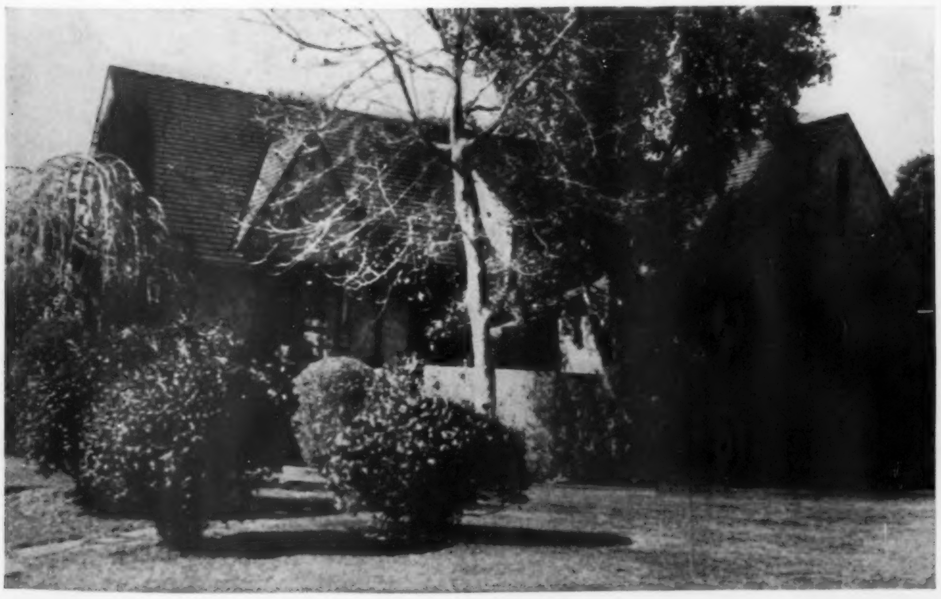

The alterations also included the installation of a new basement, unit heating furnaces, a new water heater, and Venetian blinds in the living room windows. Before redecorating was started on the interior, several architectural defects were corrected in living room and dining room arches, cornices, etc. Here is a view of the dwelling before the changes were made

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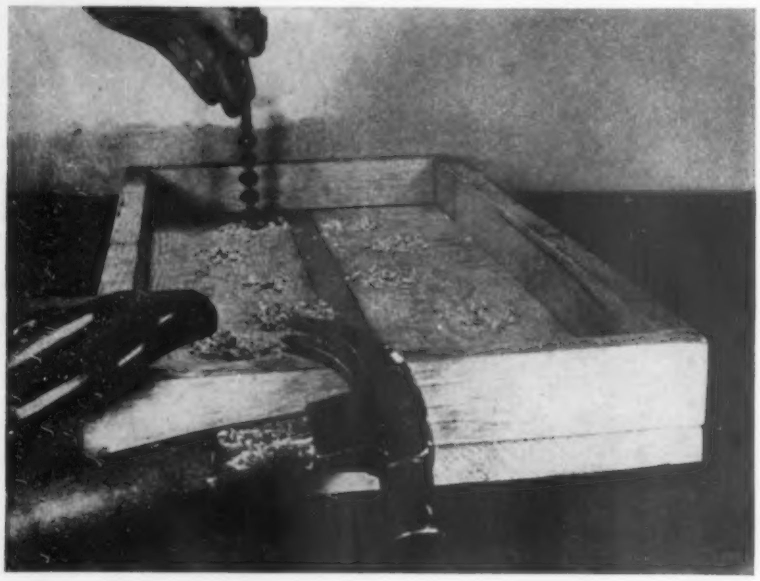
Gable and Wyant
Architects of remodeling

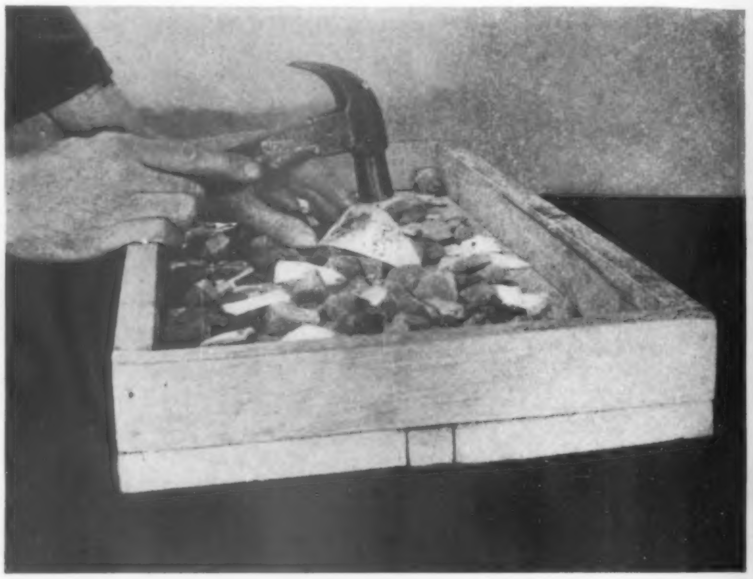
A seed-box for the home gardener

Ray J. Marran

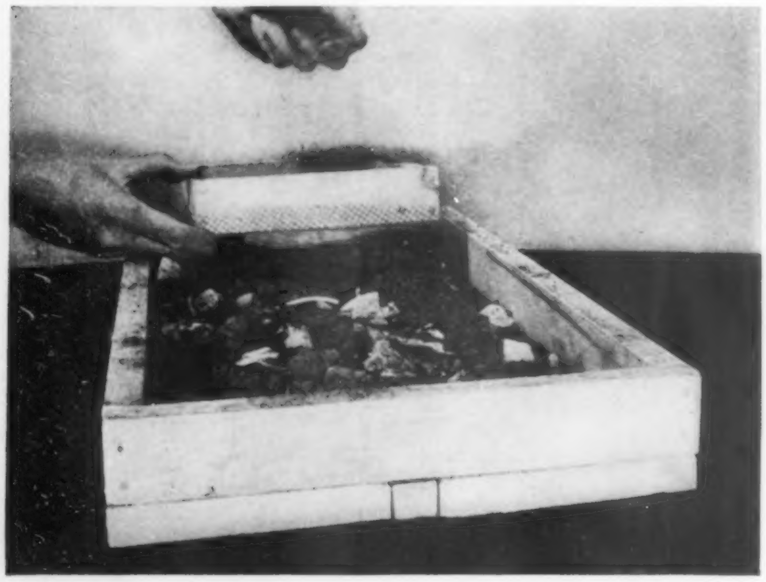
The mere making of a box in which to sow the seeds is a simple enough matter. But that is only the beginning. Make it strong enough to be handled and preferably of cypress wood, unpainted. The depth is immaterial, but around 3 in. will be quite convenient. This gives ample space for the very important matter of drainage. Real success depends on a good start. That begins with ½-inch drainage put in the bottom. Over that, a fairly porous soil. Garden loam, leafmold, and sand mixed together in about equal proportions will make a good seed bed. As soon as the young plants are of a size to handle, better transplant them, even if into other flats, as these boxes are called. For the first transplanting the same type of soil generally will suffice, as the young plantlets cannot take much food. Keeping them properly watered is of most importance. Wait until young plants are making new growth before starting to feed



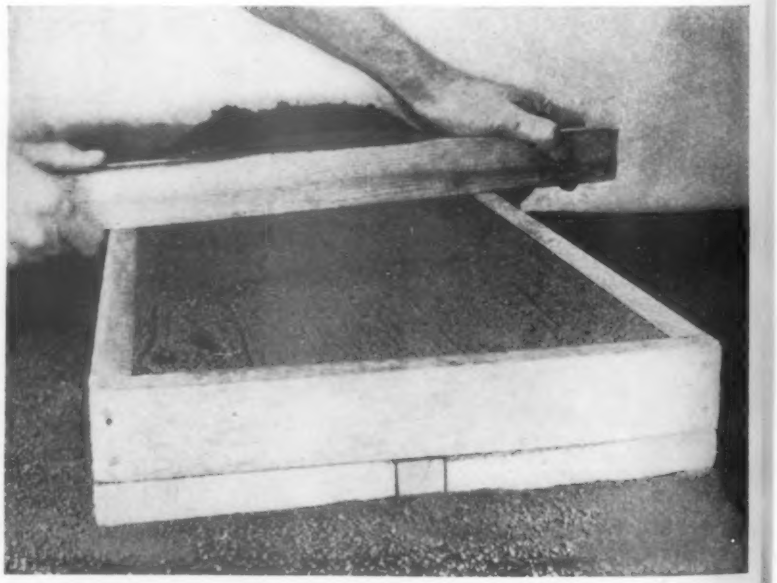
1. For drainage to let out excess water—an important factor in starting seeds—leave small cracks between floor boards and bore ½ in. holes



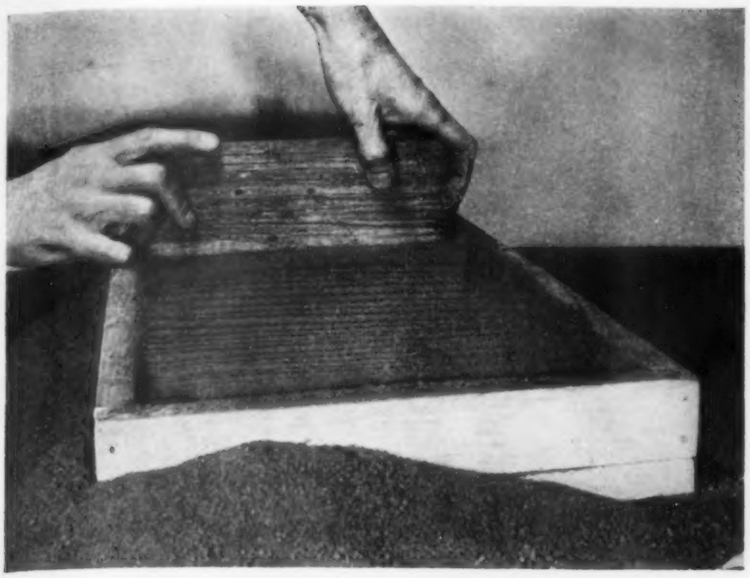
2. Over the bottom of the seed box spread a layer of coarse material such as gravel, cinders, small pebbles, or pieces of broken crockery



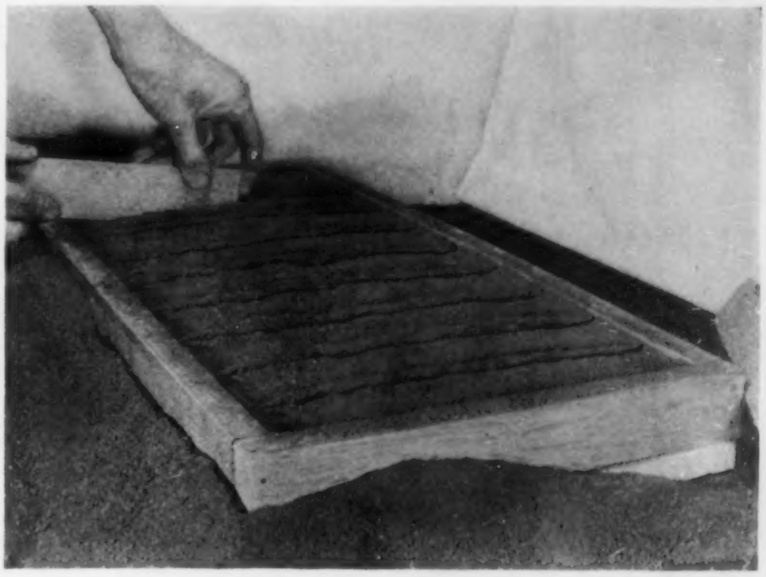
3. Fill the flat almost to the rim with ordinary coarse earth; then top off with a layer of fine earth which is sifted through a hardware cloth sieve



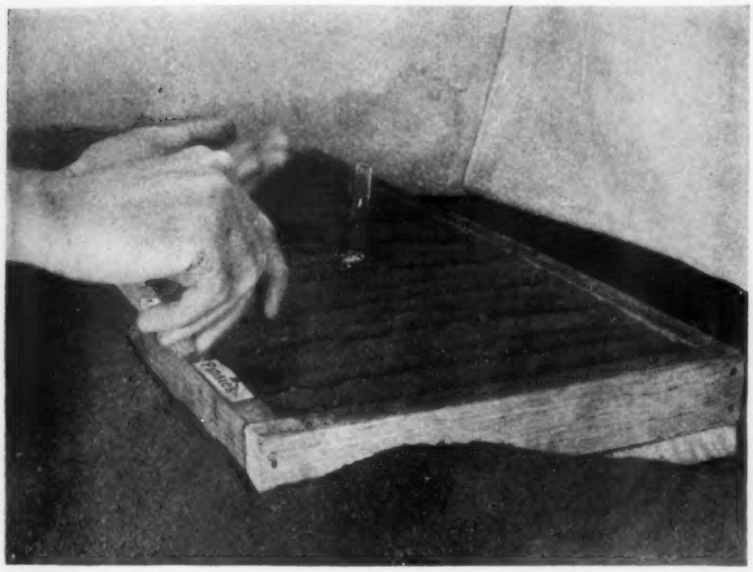
4. The excess earth should next be removed. Use a short strip of wood 1 x 2 as a straightedge to scrape off the fine earth level with sides of box



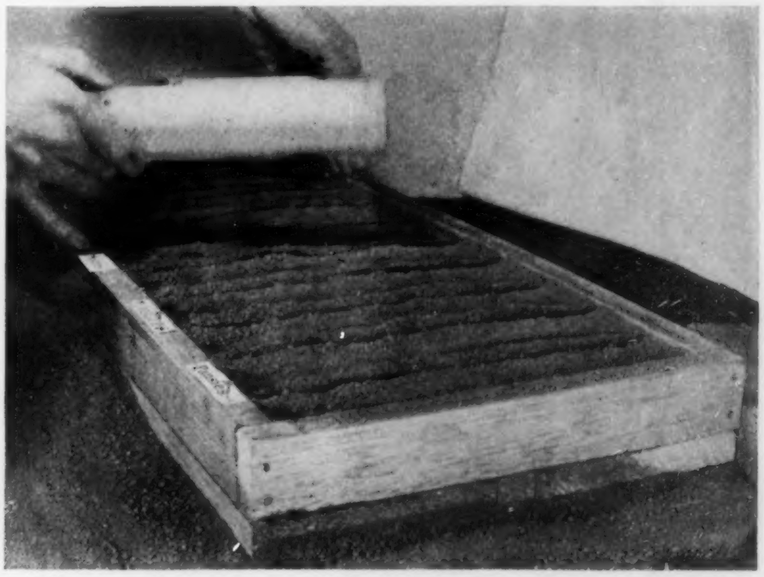
5. Tamp the soil down firmly using a short 2 x 4 or a brick for a tamper; it is quite important to keep surface perfectly level so water won't pool



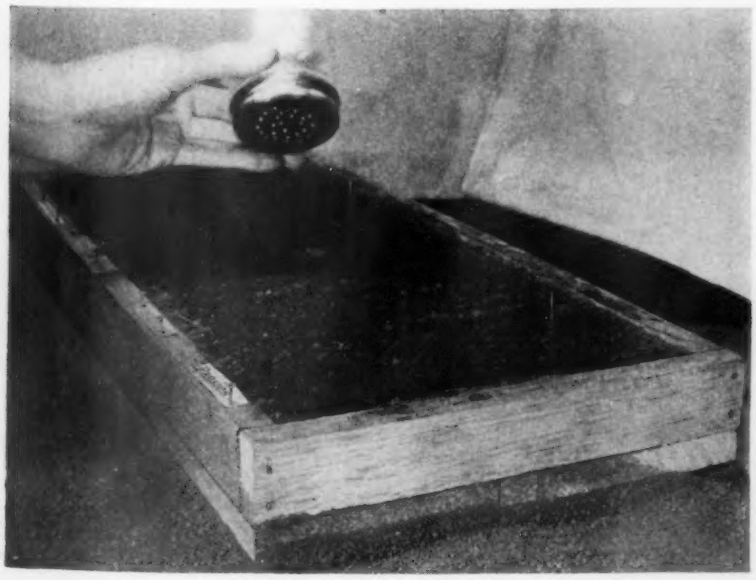
6. Mark out shallow furrows for seed rows; space them evenly about 2 inches apart; the depth should be gauged according to size of the seed



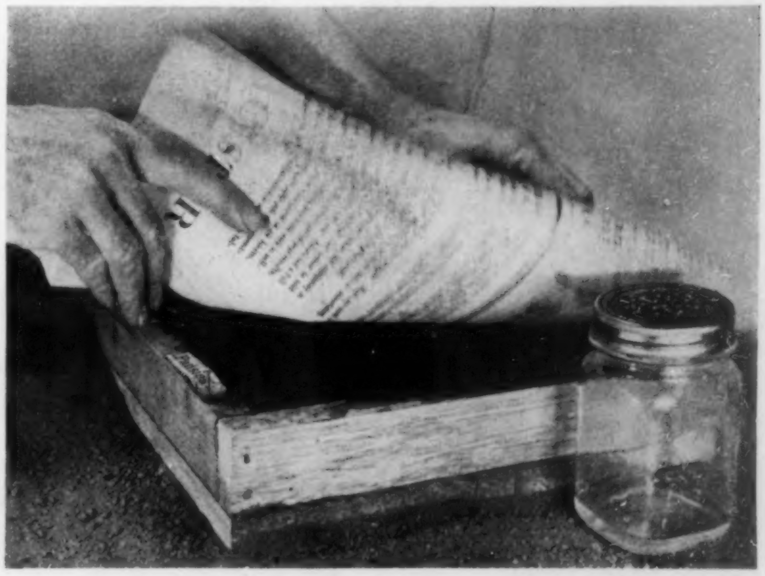
7. Sow seeds thinly by dropping in the furrows with thumb and forefinger. Label each row carefully as planted to avoid future mistakes in transplanting



8. Using a screen wire sieve, sift some fine earth over the seed previously sown in furrows. Push in large seeds with finger before covering



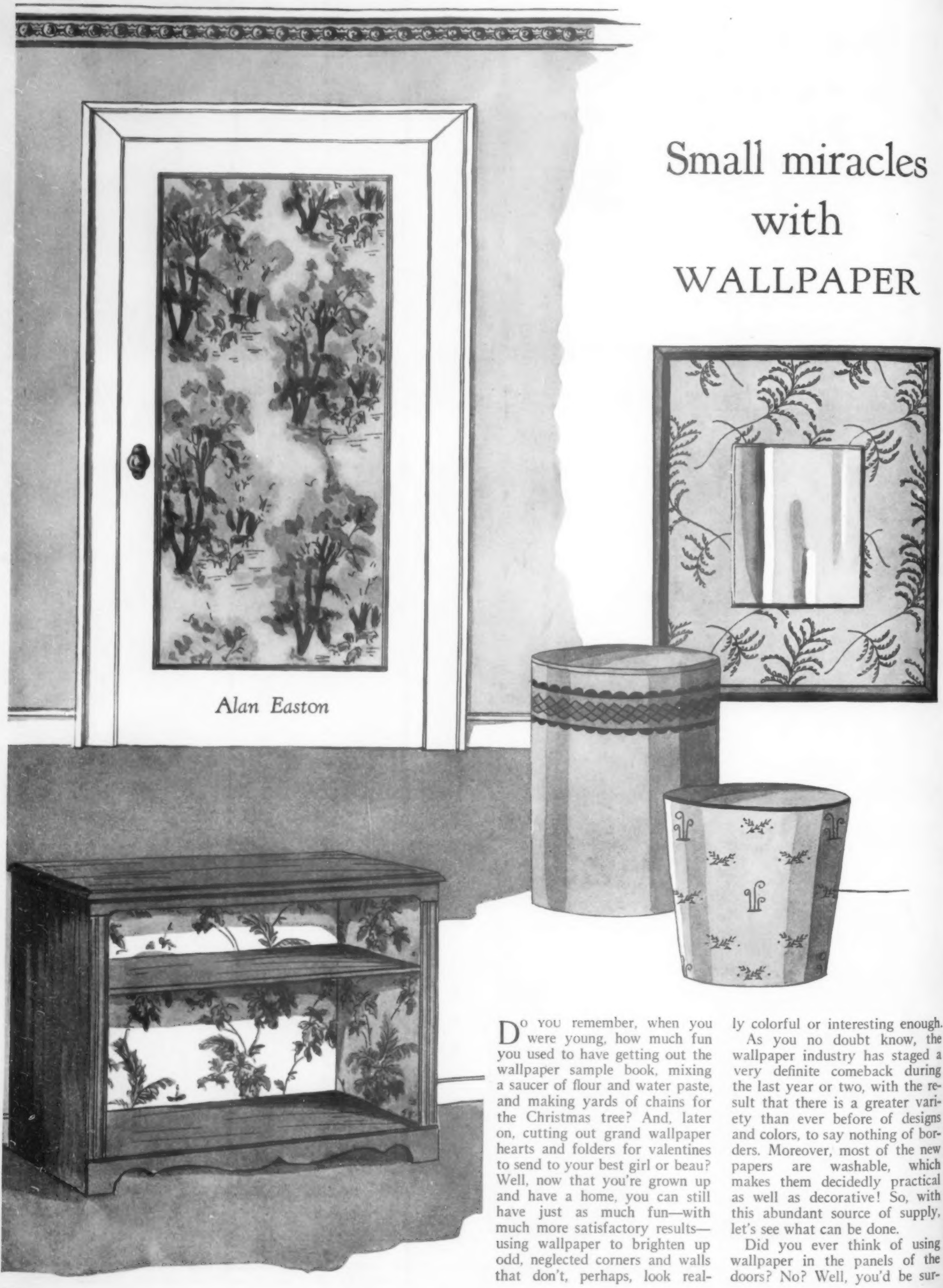
9. Sprinkle thoroughly, making certain earth is wet through to bottom. A jar with lid perforated with small holes is convenient for this purpose



10. Finally cover the moist seedbed with newspaper to prevent evaporation. Seeds do not need light until after germination has taken place

Small miracles with WALLPAPER

Alan Easton



Do you remember, when you were young, how much fun you used to have getting out the wallpaper sample book, mixing a saucer of flour and water paste, and making yards of chains for the Christmas tree? And, later on, cutting out grand wallpaper hearts and folders for valentines to send to your best girl or beau? Well, now that you're grown up and have a home, you can still have just as much fun—with much more satisfactory results—using wallpaper to brighten up odd, neglected corners and walls that don't, perhaps, look really colorful or interesting enough.

As you no doubt know, the wallpaper industry has staged a very definite comeback during the last year or two, with the result that there is a greater variety than ever before of designs and colors, to say nothing of borders. Moreover, most of the new papers are washable, which makes them decidedly practical as well as decorative! So, with this abundant source of supply, let's see what can be done.

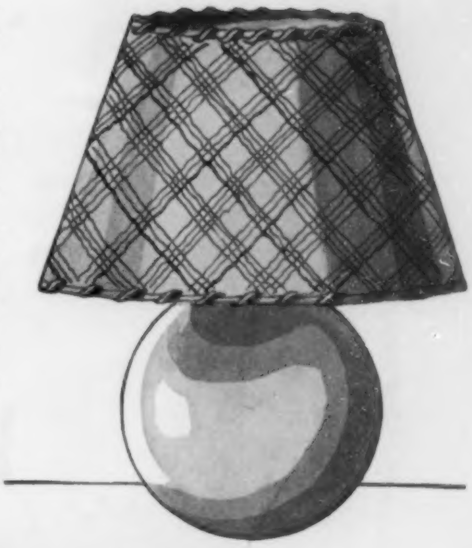
Did you ever think of using wallpaper in the panels of the doors? No? Well, you'd be surprised how effectively it can be done, especially if the room needs design and doesn't offer much wall space for it. Scenic designs are especially good for this purpose. And as for those painted walls you want to brighten up—try a decorative border just under the picture moulding. It's easy as can be to put on and it certainly does the trick.

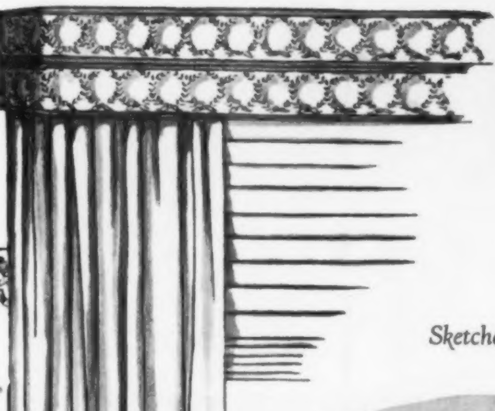
Cabinets, bookcases, and secretaries can be made much more decorative and colorful with the application of a wallpaper backing. Choose your pattern carefully, according to the type and location of the piece of furniture in which you plan to use it, and then apply the wallpaper. If the shelves will come out, so much the better; if they don't, it isn't a great deal harder. And when you've finished, and see how much it adds to the room, you'll decide it was certainly well worth all the trouble you have taken.

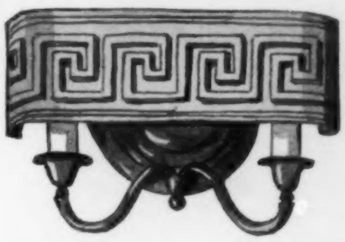
Have you a small uninteresting mirror to contribute to the cause of a very effective, "important looking" wall decoration? With the aid of a distinguished floral or scenic wallpaper—of which there are many this year—and a narrow colored picture frame, you can make the smart panel shown here. Make the wallpaper mat almost as wide as the mirror and mount it on heavy cardboard or corrugated paper. Cut the opening exactly as large as the unframed mirror so that it will fit tightly (a little glue on the backing board will keep the mirror from falling out.) The mat can be shellacked or not, just as you prefer.

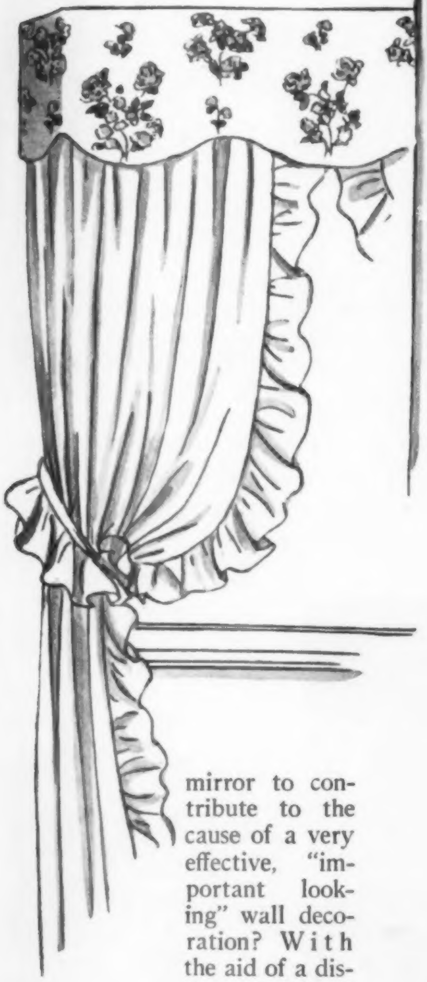
Your scrap baskets—take a look at them. Would they, too, benefit by a fresh new coat, both decorative and washable? Use one of the smart stripes or scenics or small stylized designs to be found in the new wallpaper lines. These can be left untrimmed or finished off top and bottom with one of the simple borders available. Or a decorative border against a plain paper would be stunning. If the basket slants, cover it with a sufficiently large piece of wallpaper (paper clips will hold it in place), and trim around the top and bottom edges to get the right shape of the object.

Do your bedroom windows need brightening up? A wallpaper covered cornice will help a lot. This used with either plain color draperies or just ruffled curtains will make a complete and effective window treatment. Use beaverboard or thin plywood as the base for your cornice and hang it from the window frame with L-hooks and screw eyes. You have two choices for the decoration.









You can use a decorative border again—one or two strips according to the size of the window—or you can use a paper with an all-over flowered design and shape the edge of the cornice to follow the design. (See illustrations.)

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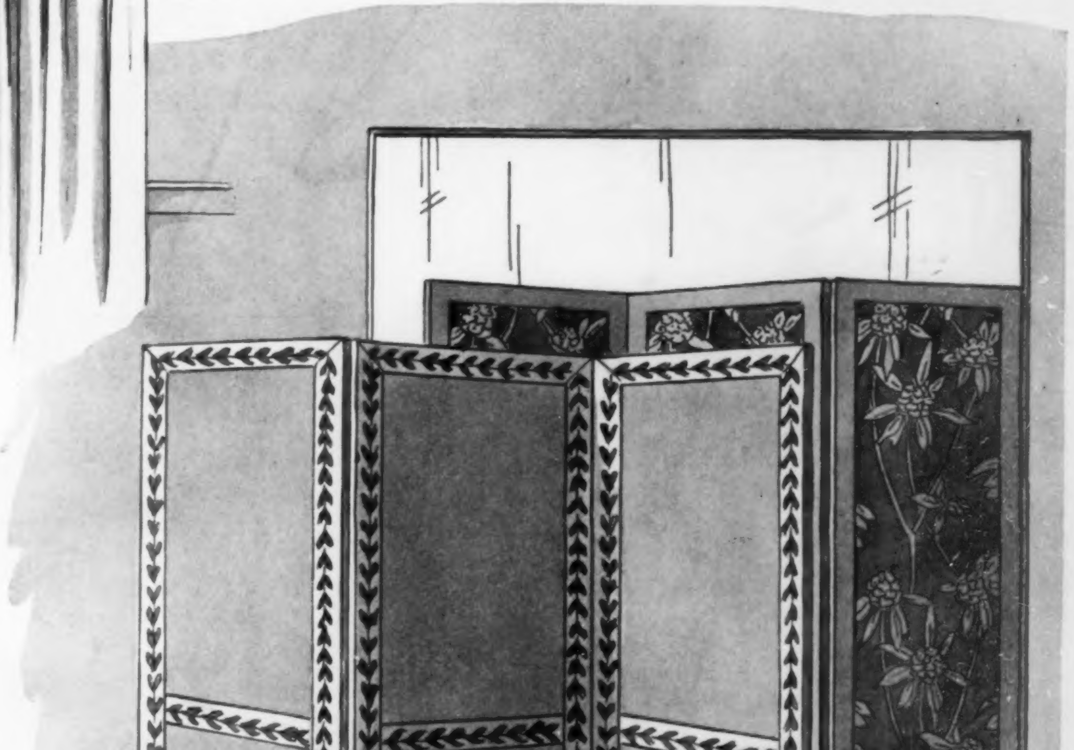
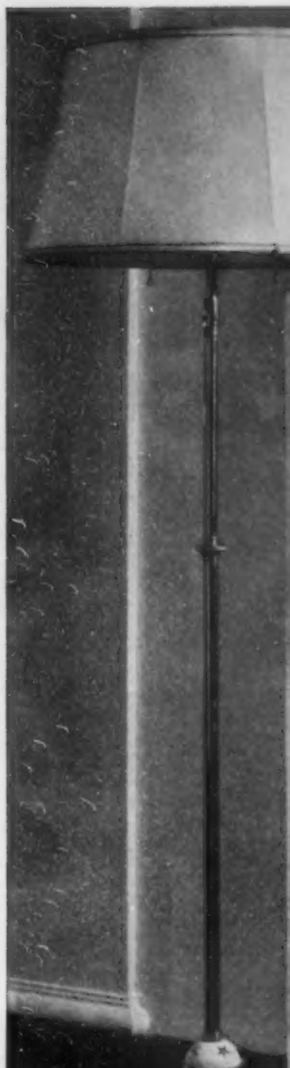
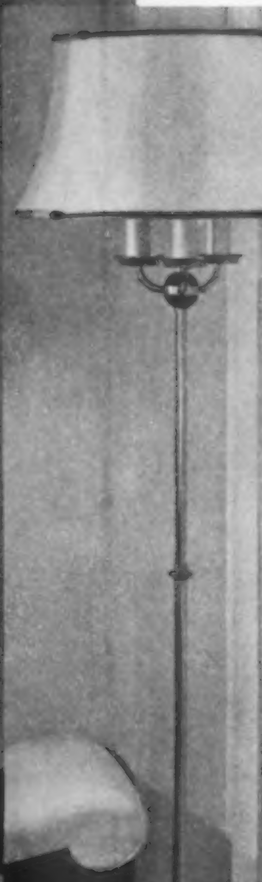
Sketches by Helen B. Brown



THE NEW LAMPS
give light as well as beauty

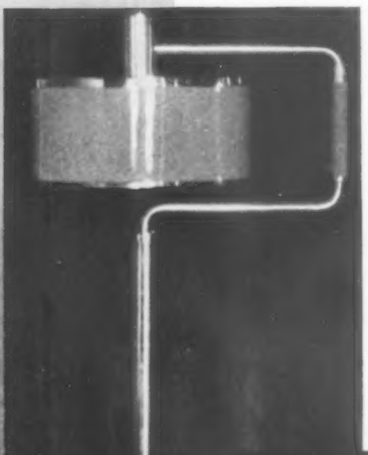
For years the only qualifications people have asked for in buying a lamp were in respect to its looks. If it was attractive in appearance and the shade was the right proportion to the base, well and good. That was all that was necessary. Today, however, the picture has changed. Decorative qualities still count but, in addition, there is something else that matters, and that something is the light-giving qualities. Does this lamp give enough light to read by? Will that lamp light my desk sufficiently? Is that the lamp I should get to light my card table? Those are the kind of questions we hear today when the alert man or woman goes forth to buy a lamp





Dana B. Merrill

The semi-indirect reflector floor lamp above, in polished chrome with white has scientifically designed light-giving quality. At right: chromium, with black trim; indirect metal reflector. Chase Brass & Copper Co.



By revolving the arm, the modern floor lamp to the left can be used as either a bridge lamp or reflector type. From Russell Wright Studios. Below it, a double-duty lamp in modern design which can serve as floor or bridge lamp. The height is adjustable. Rembrandt Lamp Corp.

Albert M. Leach

LET's look back at the really amazing strides that have been taken during the last few years in "light engineering," as the science of illumination is called. About three or four years ago, lamp manufacturers began to realize that there was something to be considered in bringing out new lamps besides their mere appearance. They had heard numerous complaints from various sources in regard to the need of better lighting but they had done nothing about it. So they began to experiment with different kinds of lighting equipment, looking for a means to aid in giving a stronger and more direct light. And they hit upon the reflector.

The reflector lamp, as you probably all know, is the lamp with the inverted metal cone, at the bottom of which is placed a high-wattage bulb. This reflector throws the light against the ceiling and it is deflected down in an even, shadowless light. That was the first step in better illumination and it was one which has practically done away with a type of lamp once very popular—the plain candle-arm floor lamp. Today we hardly ever see these lamps on the market. The candle-arm reflector, with its greatly improved lighting, has replaced it.

From then on, experiments were made by the dozen. Every company began bringing out improved reflector lamps, adding new features or making variations that they thought would increase their light-giving qualities. However, so far most of this light engineering was confined to floor lamps. Table

[Please turn to page 186]

Table lamp at right, in untarnishable silver, has a new device: a switch control for three degrees of light. Shade of stretched eggshell silk. The Lightolier Company

Below: Table lamp, modern in feeling. Shade can be lowered or raised to meet any need. Mutual-Sunset Lamp Mfg. Co.

Re-creating an ancient Mexican hacienda

Eloise Roorbach

THE word "hacienda," as rather carelessly used today, means a Mexican country house only, though originally the name included the entire estate, grazing lands, forests, and farming acres. With rooms arranged around a central courtyard or patio, it was in reality more than a dwelling house. Somewhat like a stockade as far as high walls and a single entrance are concerned, it was a sanctuary, a place of refuge in times of stress.

Literally the name means "things to be done," and certainly, many and various "things" were done in the early California haciendas, especially in that center of family life, the patio. At times the family burros and horses were sheltered in the patio, as in French courtyards, so an anvil might frequently be found in a corner near a forge. Within the shade of its arches the women ground corn in stone metates for the daily tortilla. Red peppers and strings of Indian corn hung from the rafters. Ollas were strung from beams, or branches of a Lime or an Olive tree, where winds might keep the drinking water cool. A loom occupied a sheltered corner and clothing, rugs, and curtains were woven on it according to the fancy and skill of the weaver. Food and water jars, moulded of adobe, were set in sunny spaces to dry. There were benches against the wall where the men could idle happy hours away while twanging out the measures of a dance on their guitars. In the patio, the great outdoor room of the house, guests were received, meals served, siestas enjoyed, and flowers bloomed. It was a gay, lovable, and most important part of every true hacienda.

Mr. Cliff May, a descendant of families who have played a distinguished part in California's history, has preserved in his modern hacienda the true spirit of the gay, secluded adobe buildings of old California. Low, roomy, its mellowed white walls enclose the patio, the heart of the house

The hacienda, as being re-created today in southern California, is splendidly adapted to modern living and its patio is just such a lovable, romantic, and indispensable part of it. Cliff May, a young man of San Diego, has recently embodied his love of our old adobe haciendas in a

Window and door frames are that lovely shade of green that the Olive tree puts forth in early spring. Window shutters are a time-dimmed mustard yellow decorated with delicately faded flower colors that draw house and garden closely together

The planting carries out the traditional use of ancient and twisted Olive trees, groups of Banana trees, and Oleanders beneath the bedroom windows. Wild Grape climbs one pillar; Castilian Roses another. Strings of red peppers hang from the rafters, ollas hang in cooling winds, and pots of blooming plants stand about in sociable groups or in prim little rows. There are deep-seated sun-seats in El Lugar de la Siesta (the place of the siesta) and a low, squat tea wagon copied after the style of the typical old ox carts

Photographs by Wayne Albee

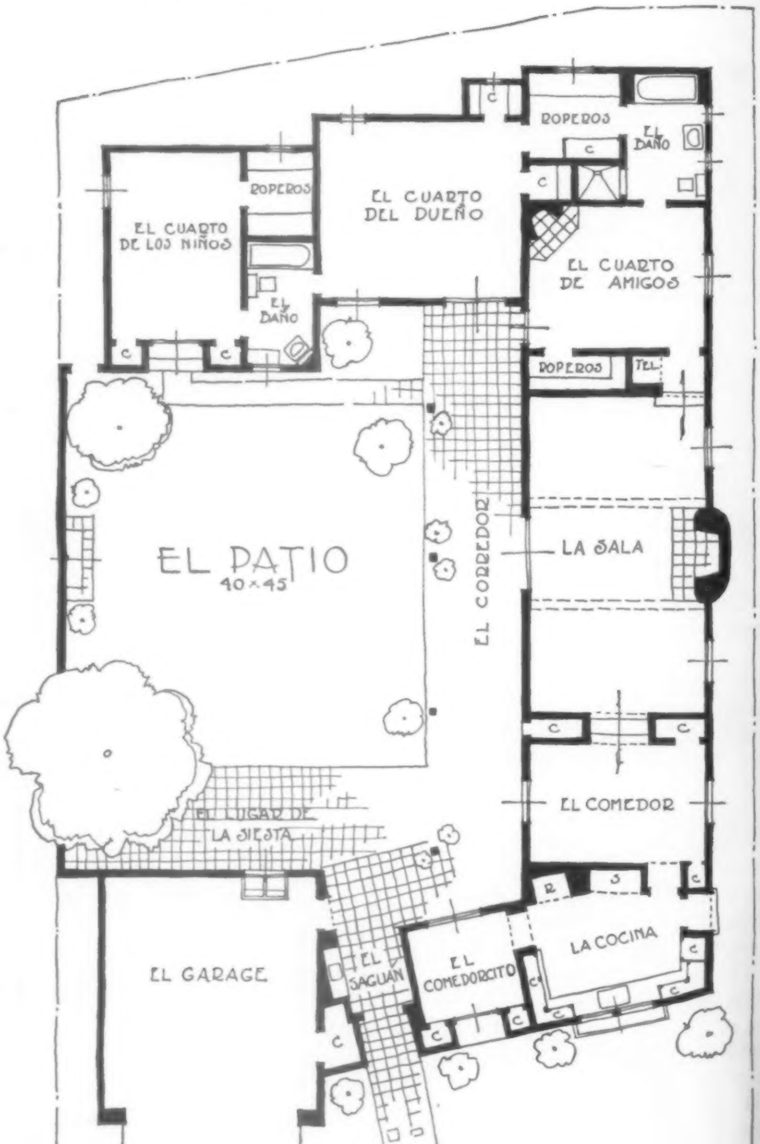
modern house that holds all the charm and poetic beauty of the past, yet leaves nothing to be desired in the way of luxurious comfort. A great-great grandson of that pioneer who built and lived in the historic adobe in Old Town, San Diego, known to everyone as Ramona's Marriage Place; a direct descendant of the distinguished Estudillo and de Pedrorena families who played so vital a part in early California history; who spent much of his boyhood in the adobe house (built in 1812) on the famous Las Flores rancho —he, naturally, imbibed the spirit of those secluded buildings. So, loving and respecting them, feeling that they are eminently desirable for present-day living, he is devoting his life to re-creating them, preserving all that is most to be desired in them, but introducing, in an unobtrusive way, every modern device that adds to the comfort and ease of living.

For instance, the walls are of hollow tile, instead of perishable adobe, but are made to look as though they were three feet thick, as were the old adobe walls. The space between is cleverly used for closets, cupboards, and books. There are modern heating plants, copper water pipes, and weather strips, ventilated niches for kitchen stove, convenient places for electric refrigerators, laundry tubs, and garage.

This home of Mr. May's, built in a restricted residential section of San Diego, is worth a detailed study for it has caught the fleeting beauty of the past, yet is so scientifically constructed that every workman, from those who laid the foundation to those who fashioned the roof and fitted the plumbing, were required to give a written guarantee, a pledge of excellent workmanship.

Low, roomy, gayly over-run with blossoming vines, with the spirit of the past breathing from every detail, it attracts attention even before the patio, the heart of the house, is seen. The walls are a mellowed white, somewhat like an old ivory, but, being Mexican in type, a better word is "bone" white. The tiles of the roof have been carefully chosen and laid to simulate the sun-baked and sun-warped, rudely fashioned tile still to be seen in some of our old missions. The chimneys, squat, simple, intrude as little as possible. The rafters are weathered, hand hewn, and softened at the ends. Window and door frames are of that lovely shade of green that the olive tree puts forth in early spring. Window shutters are of a time-dimmed mustard yellow and each panel decorated with semi-formal bouquets of flowers, the design for which was found in an old Mexican monastery. The colors, all ancient looking, are a dull Apache red, serape blue, straw, and saddle brown and faded olive green. These delicately faded flower colors echo the living colors in the patio, drawing house and garden together in most charming manner. This same design of flowers has been used, modified somewhat, on furniture and in kitchen and dining room decoration.

The floor of the corridor is of



random-laid patio tile, square in shape like those in the old missions. As the house fits naturally into the gently sloping land, a problem of drainage was met in a satisfactory manner by tile cleverly placed at base of pillars and at corners so their presence is not noticed. Niches for saints or flowers break the wall here and there. In this corridor sunshine or shade may be had at all hours of the day.

All the rooms have been built in U form around the patio. The fourth side is a high wall of hollow tile, with hand-smoothed plastered surface to give tropical-leaved plants a chance to cast their shadows upon it in a succession of artistic decorations. The center of the patio is a green lawn, which gives sense of space and also furnishes a most desirable flat tone against which the vivid flower colors look their best. The planting, of course, carries out the traditional use of ancient and twisted Olive trees (transplanted), groups of Banana trees, Oleanders beneath bedroom windows where their color and fragrance may add to the beauty of the rooms. Wild Grape climbs one pillar; Castilian Roses another. There are Bougainvilleas lifting sprays of intense color into the sky, flaming Aloes, Yuccas, and sword-leaved Dracenas, with such gay and jolly annuals as Marigolds and Zinnias to bring quick color. Strings of red peppers hang from the rafters as of old, ollas hang in cooling winds, pots of blooming plants stand about in sociable groups or prim little rows. There are deep-seated sun-seats in El Lugar de la Siesta (the place of the siesta) and a low, squat tea wagon with wheels made after the style of the old carretas or ox carts, of a single piece of wood, hand shaped.

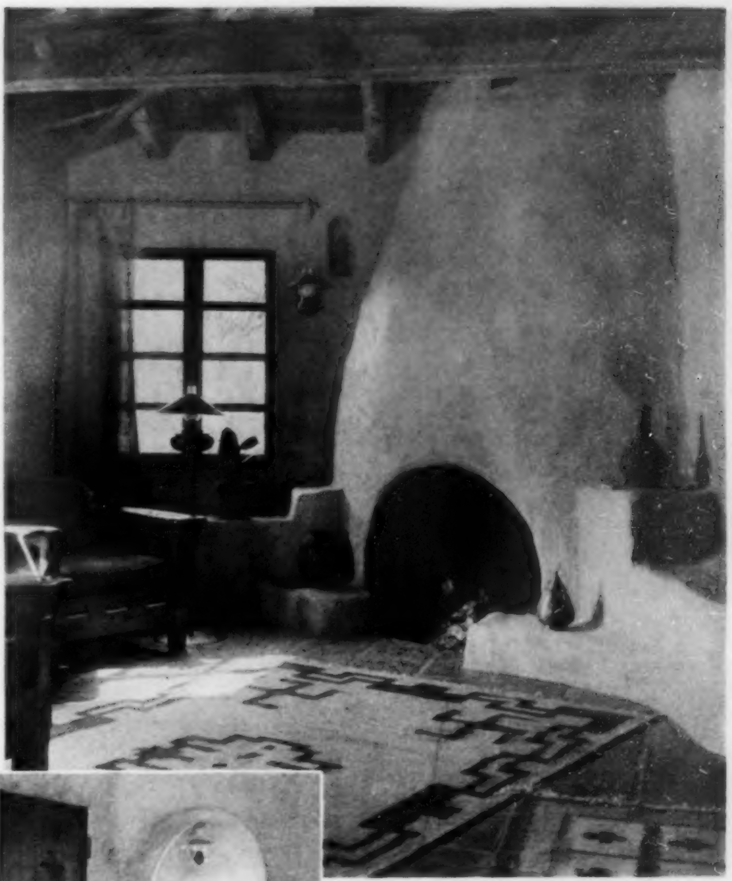
This hacienda is entered by a grilled gate, through which the bright colors of the patio are seen while one is waiting to be admitted, after pushing the electric button set in a circular Mexican tile of flower design. Above this tiled button is a little Portezuela or "peep-window," painted to harmonize with the flowered tile. At the left of El Saguán (entrance hall) is an arched niche in which is a fountain and pool where flowers may be arranged conveniently. Beneath is a cupboard for extra flower pots and baskets.

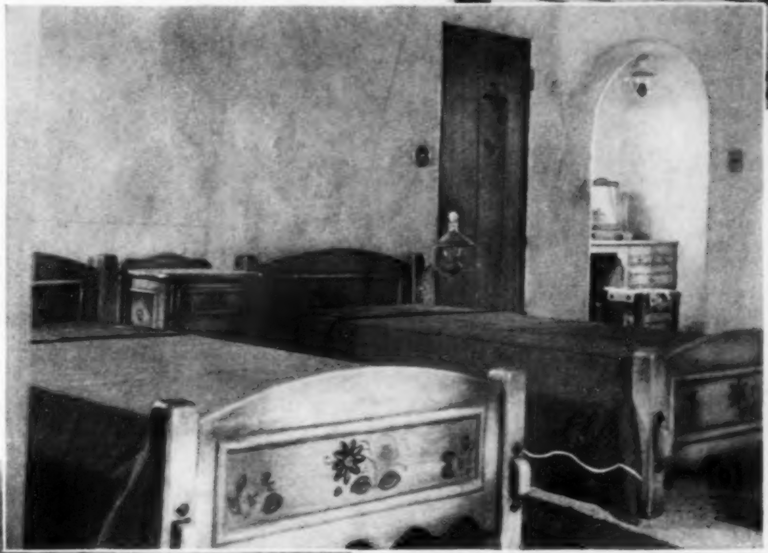
At the right of this hall is El Comedorcito, or breakfast room, truly Mexican in color, with painted furniture and soft-toned rugs. As far as finished beauty is concerned, this small but exquisite room might serve as reception room or perhaps den.

Then the kitchen, or la Cocina, with its time-mellowed bone-white walls that look somewhat like the whitewashed walls of olden days. All the walls, both inside and outside, have been smoothed by hand which gives them the quality of an old vase. The woodwork is of that dull shade of white which might be termed "straw" color and each panel is painted with some lovely variation of the same design found throughout the whole house. A most delightful feature of this room is a wide grilled window over the sink, so designed that there are three unevenly spaced openings where pots of flowers are set and changed as the seasons require. A row of potted plants stand on the sill and flowers from the garden outside have climbed high enough to twine themselves through the grille and offer color and add fragrance to the pleasant odors of a good meal in preparation. The floor is of linoleum in tile design, Indian rugs placed where needed. Between meals this room might be mistaken for a library, for all pots and pans are out of sight behind painted doors and the refined tone of the room with its rugs and flowers, lift it into a distinguished beauty.

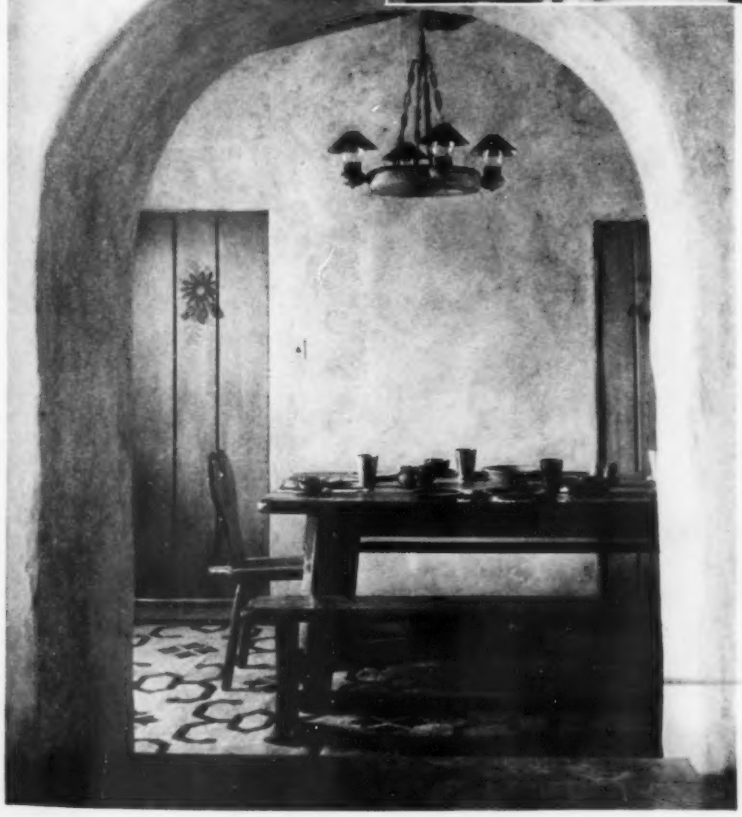
The dining room, El Comedor, entered from the kitchen is quite as full of color. A refectory table, benches, and chairs are painted in soft yet rich colors, and with the modified bouquets of flowers on backs or legs. With peon linens and Mexican pottery, with double doors opening into the patio, and with a fireplace in the corner that almost pleads for a dull day that a fire may glow upon its hearth the room bestows beauty and charm to whomsoever enters it.

The living room, la Sala, is reached by three wide and low steps and through an archway gained by the simulated three-foot adobe walls. The depth of this archway helps to attain the solid substantial feeling of the old haciendas and to reproduce the spirit of the past when men con-





The chief feature of la Sala (the living room) is its fireplace, looking as though it had been fashioned and smoothed by the loving hands of a Hopi potter. The furniture in El Cuarto del Dueño (the master's bedroom) was especially designed and made for Mr. May's own use



The dining room, El Comedor, is furnished with furniture painted in rich mellow colors, peon linens, and Mexican pottery gaily colorful

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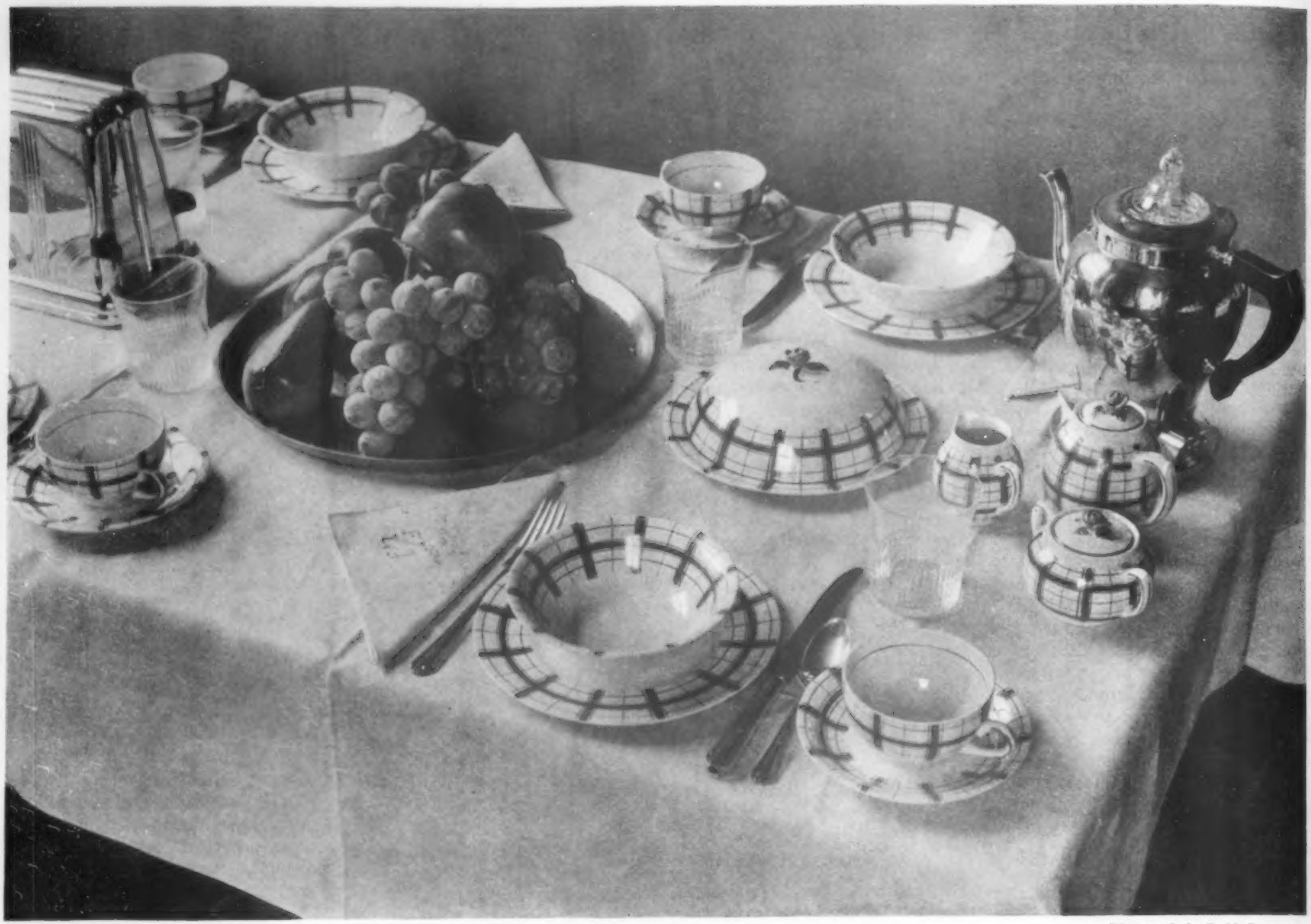


Photographs by F. M. Demarest

Sunday morning breakfasts

Mary E. Hussong

WHEN news reached us last fall that Sally Perkins was coming east to boarding school we immediately wrote her parents and proposed that she spend some of her week-ends with us in the city.

So it was agreed. And during the autumn months, Sally, from time to time, came into the city to spend a couple of days with us. Not knowing what would interest Sally most, we trotted her impartially from Greenwich Village to the smartest shops, up Broadway, along Riverside Drive, and to the top of the Empire State Building. Sally was wide-eyed over speed and height and luxury and glittering lights by night. But it was only after several week-ends that she confided to me what had impressed her most.

"It's all so marvelous," she told us, "but you know, nothing has been so perfect as the Sunday morning breakfasts at your house."

Imagine beginning the new day at this fascinating brown and white table with its distinctly modern feeling! The effect is achieved with cocoa brown linen and creamy Wedgwood china. At side, white cornucopia filled with white blossoms

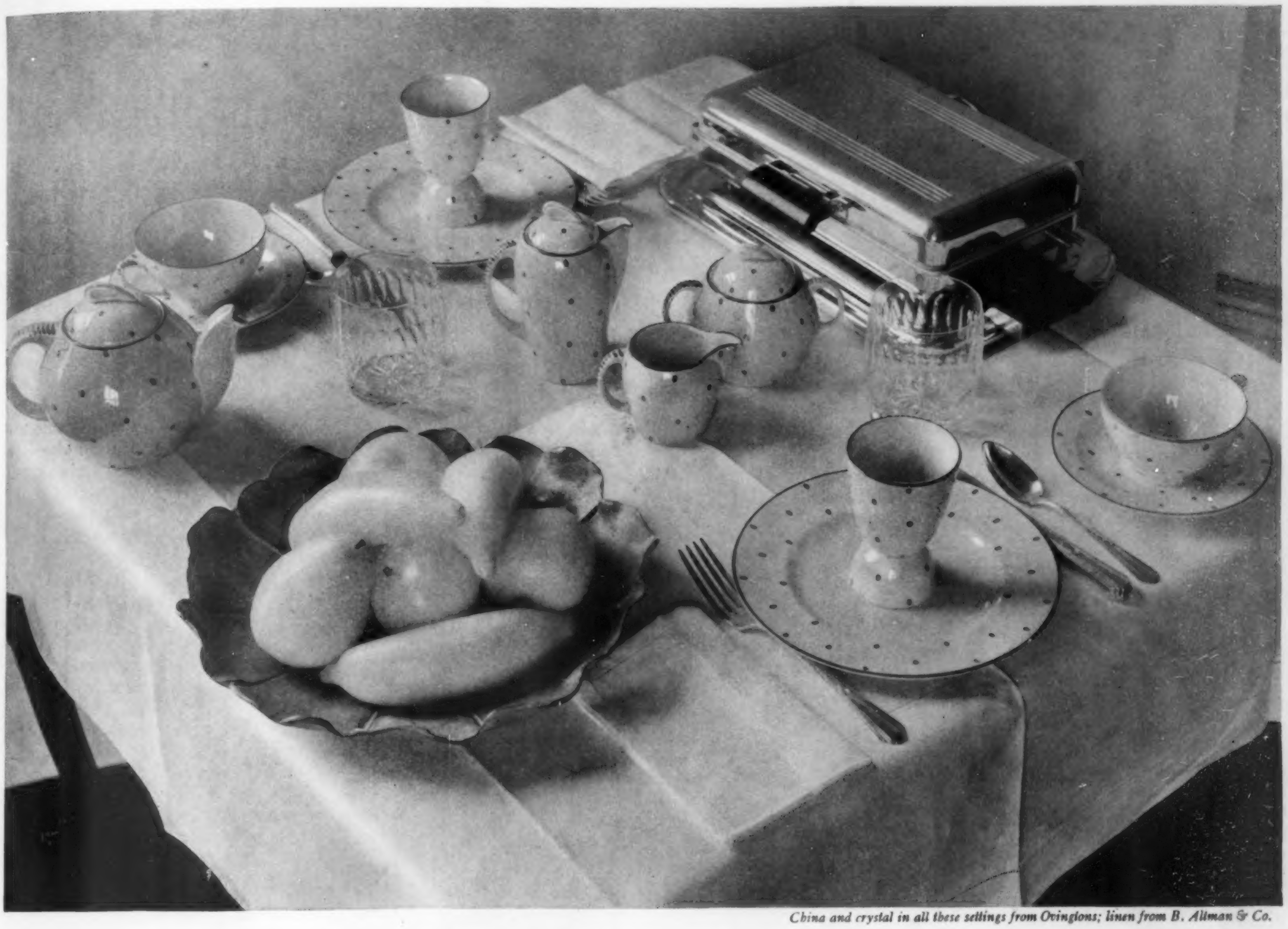
"But you have those out in Idaho!" I commented.

"No, not us. We just waste our Sunday mornings. We eat in shifts from nine to ten and then sit around until it's time to start to church. But your Sunday morning breakfasts are piles of fun!"

The first Sunday that Sally was with us she came out into a maidless kitchen and offered to help with a breakfast for six. "We don't need a thing but coffee and toast," she suggested helpfully, "and couldn't we eat it on our laps?"

"On our laps?" I asked incredulously, as I swathed myself in a huge kitchen apron. "This will be the best meal of the day! We'll have fun. Come on, now, I'm going to arrange the table."

It was a chilly day in mid-October and Sally and I arranged the table before a log fire in the living room. Over the table I spread a cloth of roughly woven cream linen (I



China and crystal in all these settings from Ovingtons; linen from B. Altman & Co.

Opposite page: A crisp arrangement of yellow and white plaid china used against a background of cheerful sunny yellow linen. Centerpiece a wooden tray with purple grapes, yellow pears, and red apples

Above: Against faultless white linen we've introduced some gay and novel china in a green and white polka dot design. At one side is a shallow green bowl heaped with beguiling white paraffin fruit

am one of those who strongly prefers a covered breakfast table) with gay stripes of red and yellow. The china was brown glazed earthenware, an inviting and inexpensive choice for breakfast. And the centerpiece consisted of a large wooden bowl filled with tiny red and green peppers. It was all very brown and red and warm and intriguing looking.

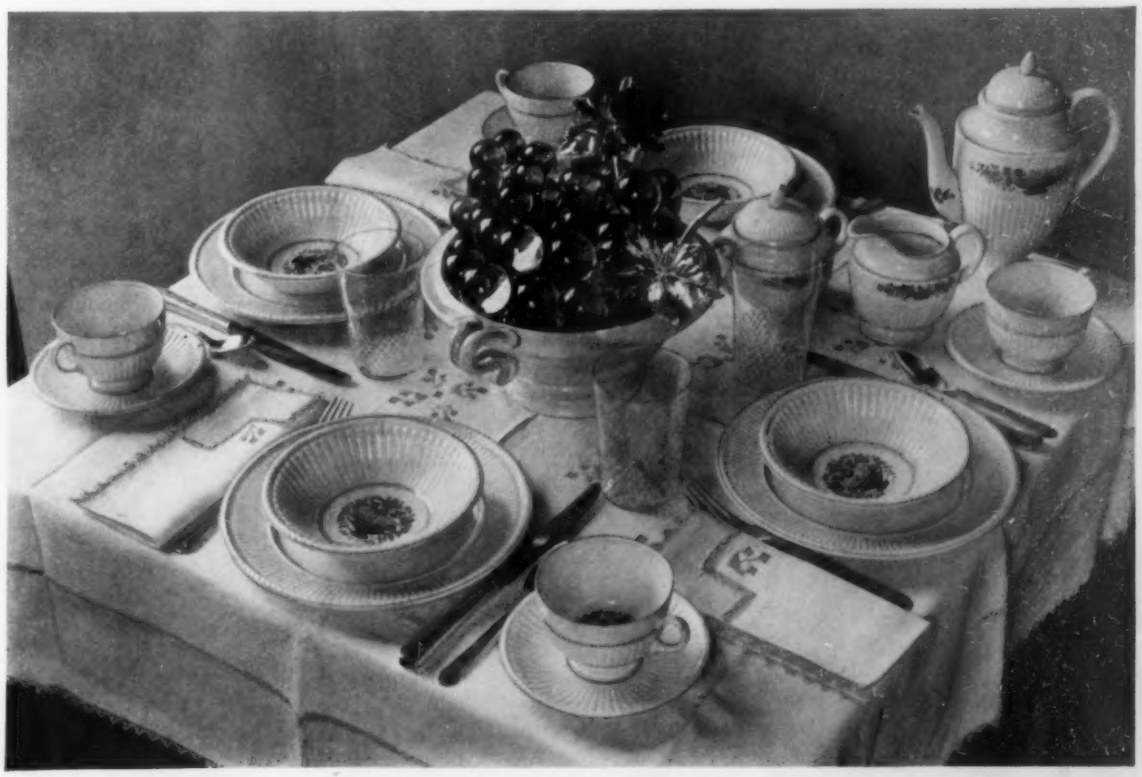
The menu started off with a cereal—Scotch whole oats. And with this, instead of the usual cream and sugar, I served cream in which I had dissolved crushed maple sugar.

"Delectable!" pronounced Sally.

My main dish was a nice fluffy egg omelet. And for bread I selected long rolls of the soft variety, slit them through the middle with a sharp knife, and toasted the halves in the oven. They looked very nice in a natural-colored woven bread basket into which had first been tucked a fresh white napkin.

The second Sunday morning that Sally spent with us I deter-

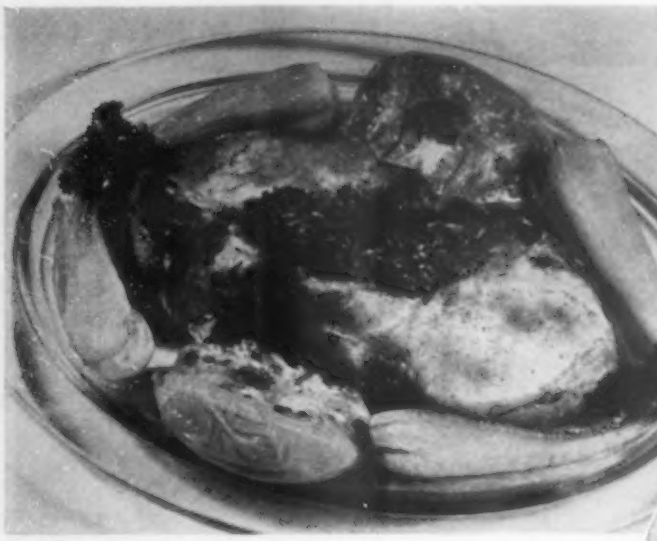
[*Please turn to page 180*]



A feminine color scheme of pink, cream, blue, and purple was the inspiration for this pastel breakfast table. Creamy linen is bordered and embroidered in pink. And the china is Wedgwood decorated with charmingly colored bouquets. In the center is a white bowl filled with purple grapes of glistening glass

A brief for the broiler

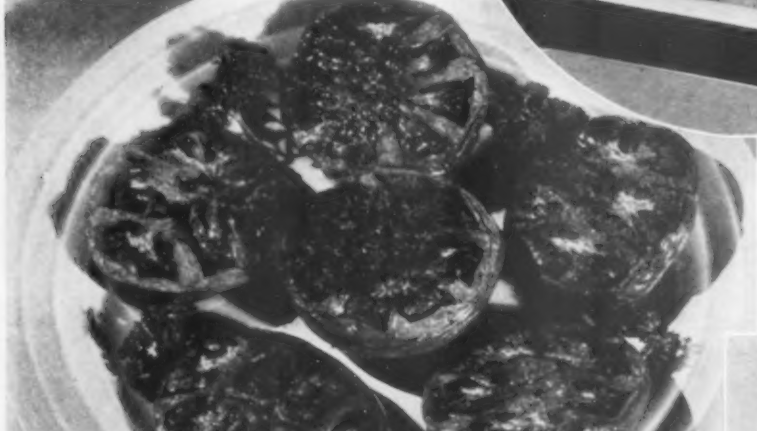
Anne Haycraft Hellickson



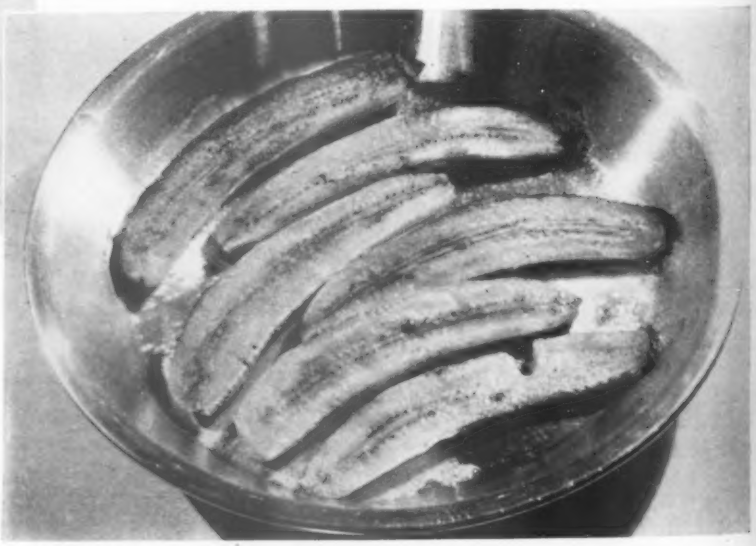
Broiled pork chops surrounded by broiled tomatoes and carrots. At right, a delicious combination of broiled ham and pineapple

The broiling rack is far too often a mere appendage of the modern gas or electric stove, used not at all or merely for toasting sandwiches. Why it is so neglected remains a culinary mystery. The only explanation is adherence to old habits of cooking or ignorance of this latent asset with which modern stoves are providentially equipped. Women who never use the broiling pan cannot tell the reason why. Probably they are unaware of its presence. They shouldn't be. The broiler is not deserving of such ostracism in the modern home.

Photos by
F. M. Demarest



Broiled tomato halves garnished with parsley (at left) and broiled carrots (above) make colorful accompaniments to steak. Below, broiled bananas



Recent researches in food preparation have convinced most cooks that meats do not need to be turned frequently while cooking, and that conclusion has taken all the unpleasantness out of broiling. Whether it is a chop or a thick steak the oven door need be opened but once for turning the meat—that is when it is half cooked. A well-broiled cheek is not the necessary accompaniment of a tender steak. I have tried both methods, and I find that the less the fuss the better will be the chop or steak.

Let your butcher help you with your work when you intend to broil the cut of meat you buy. Most shops have ready-cut chops and steaks, but a successful cook spurns these and orders the meat cut to suit her. The ready-cut pieces are invariably too thin for broiling, and the attempt to cook them this way results in a hard chip of meat that is most unpalatable.

Many kinds of meat are suitable for this healthful method of cooking, the best-known, of course, being thick juicy steaks (which will stay juicy) and lamb chops. Tenderloin patties with a bit of suet or butter broil easily and quickly, and thinly sliced ham is at its best when prepared this way. Pork chops assume aristocratic airs when prepared on a broiler, but they need special treatment. The

[*Please turn to page 186*]

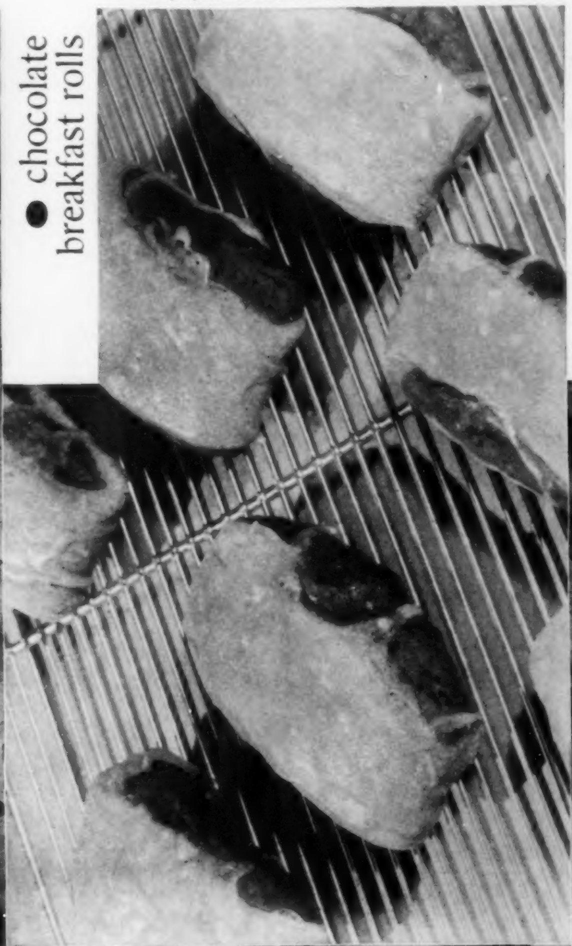
Six rolled into one

Rolls for breakfast, luncheon, and dinner made from one basic batter recipe which is stored in the refrigerator. Guests will remark on these delectable rolls, and only you will know how simple they are to make!—FRANCES CAMPBELL AND KATHERINE YATES SANBORN

Recipe printed on back of each photograph

● twisted circles

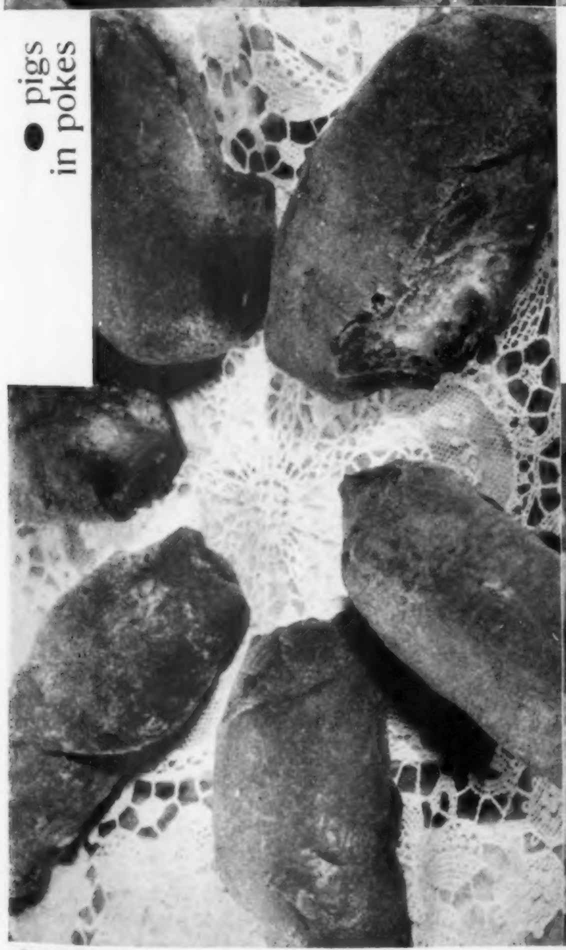
Recipe printed on back of each photograph



● chocolate breakfast rolls

Recipe printed on back of each photograph

● braided poppy-seed rolls



● pigs in pokes

● cheese-oatmeal luncheon rolls

● black walnut breakfast rolls

Photographs by F. M. Demarest

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Photograph printed on back of each recipe

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● black walnut breakfast rolls

- ½ cupful brown sugar
- ⅓ cupful chopped black walnut meats
- ⅞ cupful batter (see recipe for Twisted Circles)
- 1 egg
- 1 tablespoonful soft butter
- ¼ teaspoonful lemon extract
- 2 tablespoonfuls sugar
- ¾ cupful bread flour

ADD egg, butter, lemon extract, and sugar to the batter (see recipe for Twisted Circles) and beat until smooth. Stir in flour, toss onto a floured board, and knead well. Roll the dough into a thin sheet, about 8 by 16 inches, spread with soft butter, sprinkle evenly with brown sugar and black walnut meats, roll up like a jelly roll, cut into six equal parts, and place on a buttered baking sheet.

Take a pair of pastry scissors, clip each roll twice two thirds of the way through, dividing the rolls into equal thirds. Brush with melted butter, let rise to twice their size, bake in moderate oven (375° F.) for about 25 minutes.

These rolls are even more delectable the next morning than they are fresh from the oven.

Tested by THE AMERICAN HOME

● braided poppy-seed rolls

- ⅞ cupful batter (see recipe for Twisted Circles)
- ½ cupful bread flour

STIR flour into batter (see recipe for Twisted Circles), toss onto floured board, and knead well. Divide into three equal portions; roll each between the hands until it is a rope about 25 inches long. Press the ends of the three ropes together and braid, pressing the remaining ends together when finished.

Cut into 6 equal portions, place on a buttered baking sheet. Brush with slightly beaten egg white, sprinkle with poppy seeds, let rise to twice their size, bake in moderate oven (375° F.) for about 20 minutes.

Tested by THE AMERICAN HOME

● cheese-oatmeal luncheon rolls

- ⅞ cupful batter (see recipe for Twisted Circles)
- ½ cupful rolled oats
- ¼ cupful bread flour

STIR oatmeal and flour into batter (see recipe for Twisted Circles), toss onto a floured board, and knead well. Roll dough into a rectangle 7 by 8 inches, and cut into 6 equal rectangles. Cut 6 fingers of American cheese ½ by ½ by 3 inches long; wrap each in a piece of dough, making sure that the cheese is carefully sealed within, place on a buttered baking sheet, brush with melted butter, let rise to twice their size, bake in a moderate oven (375° F.) for about 20 minutes.

Your bridge luncheon guests will be surprised and delighted.

Tested by THE AMERICAN HOME

● chocolate breakfast rolls

- ⅞ cupful batter (see recipe for Twisted Circles)
- 1 tablespoonful cocoa
- 1 cupful flour

Confectioner's frosting:

- 1 tablespoonful soft butter
- 2 tablespoonfuls powdered sugar
- ½ teaspoonful vanilla
- Cream

DIVIDE batter (see Twisted Circles) into two equal portions. To one add cocoa, beat, add ½ cupful flour, toss onto floured board and knead well. Add ½ cupful flour to the remaining batter, toss onto floured board and knead well. Roll the plain dough into a rectangle 6 by 16 inches, spread lightly with soft butter. Roll chocolate dough between the hands until it is 16 inches long and 1 and ½ inches in diameter. Wrap this in the sheet of plain dough, clip diagonally with pastry scissors into six equal rolls. Place rolls on buttered baking sheet, brush with melted butter, let rise until twice their size, bake in moderate oven (375° F.) for about 20 minutes.

Remove from the oven and brush with confectioner's frosting made from powdered sugar, butter, vanilla, and enough cream to make a soft paste.

These rolls are simply delicious when served hot.

Tested by THE AMERICAN HOME

● pigs in pokes

- 6 link pork sausages
- ⅞ cupful batter (see recipe for Twisted Circles)
- ½ cupful bread flour

FRY sausages until thoroughly cooked and browned, place in a wire dripping basket to cool. Stir flour into batter (see recipe for Twisted Circles), toss onto a floured board, and knead well. Roll dough into a rectangle at least 7 by 8 inches, cut into 6 equal rectangles, wrap each around a sausage carefully sealing all the edges, place on a buttered baking sheet, brush with melted butter, let rise to twice their size, bake in a moderate oven (375° F.) for about 20 minutes.

Take these on a picnic with potato salad and listen to the "ums" and "ahs." They are equally good served at home with a spring salad.

Tested by THE AMERICAN HOME

● twisted circles

- ⅞ cupful batter
- ¼ cupful bread flour
- ¼ cupful graham flour
- Melter butter

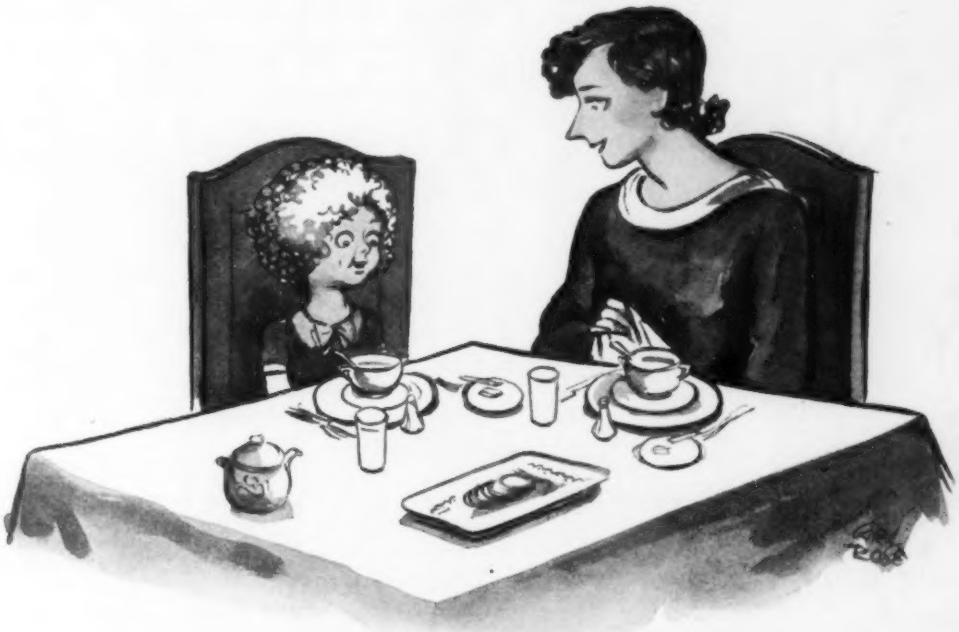
DIVIDE batter into two equal parts; stir into one bread flour and into the other graham flour. Knead separately on floured board. Divide each into 6 equal parts, roll each part into a rope about seven inches long. Twist together a graham and a plain rope closing the ends to complete a circle. Place on a buttered baking sheet, brush with melted butter, let rise to twice their size, bake in moderate oven (375° F.) for about 20 minutes.

Basic batter

- 1 compressed yeast cake
- 3 tablespoonfuls sugar
- 3 teaspoonfuls salt
- ⅓ cupful butter
- 2 cupfuls scalded milk
- 1 cupful cold water
- 4 cupfuls bread flour

Crumble yeast cake into mixing bowl. Add sugar, salt, and butter. Cool scalded milk with cold water and stir into ingredients in mixing bowl until yeast is thoroughly dissolved. Beat flour into this mixture until all the lumps have disappeared. If the batter is to be used the following day, cover and place in the refrigerator. If it is to be used the same day, let rise to three times its size, beat thoroughly again, and proceed.

Tested by THE AMERICAN HOME



"I say it's spinach and I like it"

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Made by the makers of Cabot's Creosote Shingle Stains, Gloss Collopakes, DOUBLE-WHITE, Old Virginia White, etc.

Samuel Cabot Inc.
Manufacturing Chemists

141 MILK STREET
Boston, Massachusetts

Gentlemen: Please send me Color Card and name of my local Cabot Agent for Interior Flat Collopakes.

Name ....

Address AH-2-35

Sunday morning breakfasts

[*Continued from page 175*]

mined to carry out an orange and white color scheme, and went about it in this way. The cloth was a nice simple one of white linen with a hemstitched inch border. The cunning breakfast set was white china spotted all over in orange dots. And for a centerpiece I used a white toile tray of which I am very fond, spread with green leaves and piled high with oranges.

Baked apples made the first course. We served them in individual brown ramekins. And into each apple, just before it was brought to the table I buried two cherries and spread the top with blackberry jam. Powdered sugar and cream were served with the apples. The remainder of the menu consisted of crisp French fried potatoes and bacon, coffee, and hot biscuits.

The coffee was made by a favorite recipe for French Drip which is as follows:

Preheat the pot with boiling water and pour off just before making the coffee. Use coffee ground to the fineness of cornmeal—not pulverized. Allow one tablespoonful of the coffee to one cupful of water. Pour freshly boiling water over the coffee in the upper part of the machine, and allow it to drip through only once.

On another Sunday when Sally brought a friend into town with her I attempted to do a young girl's breakfast table, and used a cloth of sheer organdie, rose, white, and blue plaid, deeply bordered in blue organdie. The china was white Spode in the Savoy design, and the centerpiece consisted of a round shallow white pottery bowl with a pineapple standing upright in the middle surrounded by pink apples.

We started off with cold canned raspberries served in little individual glass bowls set in large glass bowls filled with cracked ice. Waffles made the main course with syrup served in a little old Toby jug. Cinnamon toast and Mexican chocolate concluded the meal. The girls adored the Mexican chocolate, and it was made in the following manner:

For each cup of milk I added two teaspoonfuls of sugar, a quarter of a teaspoonful of cinnamon, a teaspoonful of cocoa, and a teaspoonful of melted bitter chocolate. Mix the dry ingredients and add to hot milk.

A brown and white table that Sally admired was arranged with a solid color cocoa linen cloth and napkins which I made myself merely by neatly rolling the edges. The china consisted of creamy Wedgwood ware. And in the center of the table we used four white pottery cornucopias filled with white blossoms.

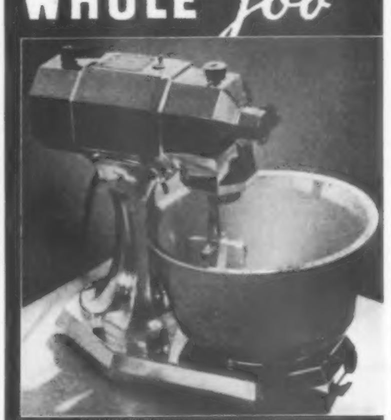
We began this breakfast with pineapple cocktail which is pineapple juice with orange and lemon juice added and, if desired, a pinch of sugar. This was served in little glasses set in bowls filled with cracked ice. The main dish consisted of baby frankfurters (boiled in an uncovered pan to prevent bursting) and eggs scrambled in the French manner, as follows:

Yolks and whites are beaten together until foamy. To each egg is added one eighth cupful of cream. After the cream has been beaten in, the mixture is poured into the top of a double boiler and rises like an omelet to an incredible height and fluffiness. Be certain that you leave the top off of the double boiler.

In my bread basket I served toast and assorted rolls. And on this table, since honey was included in the menu, I was able to use one of the pets of my household, a white pottery honey jar to the sides of which cling small golden bees.

Sally's delightful enthusiasm for Sunday morning breakfast has reinforced our conviction that it is just about the most delightful meal of the whole day.

Does the WHOLE job



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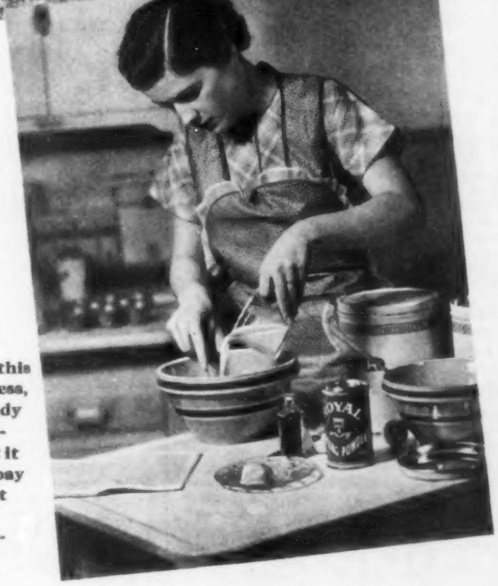
JUST MARRIED
—on an income of
$18 a week

"Believe me, I use *Royal* when I bake... my budget won't cover any failures,"
says Mrs. Edgar Moore Green, Jr.,
of Shelter Island Heights, N. Y.

"To make sure of light, digestible cakes and biscuits, I use Royal. It never fails."



A snapshot of Mrs. Green and the little cottage in Shelter Island Heights, N. Y., where Mr. and Mrs. Green started their married life.

"I'm new at this baking business, but I've already learned by experience that it just doesn't pay to experiment with cheap, doubtful baking powder."

MARRYING on so small an income is a courageous undertaking... and young Mrs. Green finds that a cramped budget won't allow for any waste.

"I can't allow a cent more than $8 a week for food," says Mrs. Green. "A baking failure would be a serious matter because I couldn't afford to throw it away. Yet you can't keep a man healthy and cheerful if you feed him soggy cakes and leathery biscuits.

"Besides, you use only about a penny's worth of Royal for a baking. Where's the sense in trusting expensive butter, eggs and milk to an inferior baking powder, when the best costs so little?"

* * *

YOU'RE QUITE RIGHT, Mrs. Green. After all, the cost of your baking powder doesn't amount to much compared with the cost of your other ingredients. Think of the dozens and dozens of eggs you use during the "lifetime" of a 12-ounce can of baking powder—the quarts of milk—the many pounds of butter... sugar... flour. The average woman actually trusts $10 or $12 worth of these ingredients to every can of baking powder.

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The house that hands built

[*Continued from page 149*]

the side of the car at one time.

And so we built the house. And we moved in when we said we would. True enough, all we had up was the four walls and the roof. We tacked screens over the rough window openings. The stove teetered around on a soap box, and we ate off a table which the feminine element had knocked together from scrap lumber. To some cold disinterested observer the place must have looked like a woodshed, but not through our rose-colored glasses.

The first finished work we did on the inside of the house was the kitchen unit which extends across the south end of the house. The HR could never understand why ice-boxes, kitchen cabinets, sinks, and all the rest of the kitchen furniture should be lifted from the floor. She felt that it was not only a waste of space, but difficult to clean under, and I agreed with her. So we built everything down flush to the floor. And I tried to make everything as compact and handy as possible, for it has been my observation that many summer cottages have an almost medieval arrangement for preparing meals. With that in mind I built the work table, stove, drainboard and sink all at the same height. Shelves for groceries are above the work table, the ice-box and drawers for lighter cooking utensils are beneath it. Shelves for the dishes are over the sink, and below is the cabinet for the larger pots and pans. Above the windows, connecting the dish cupboard and supply shelves, is a long shelf which we use for a general catch-all.

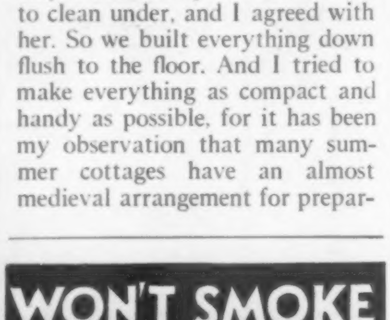
We bought the sink, also the lead drain pipe. I built the drainboard of cedar, as that is the stock used in this vicinity for making the most serviceable skiffs. Yellow pine was used in building the rest of the unit, which in swanky homes is frequently tile. We finished the unstained wood with an excellent grade of water-proof marine varnish. This brought out the natural color of the wood and is very pleasing in such an informal abode as ours.

Under one end of our three-burner oil stove are two drawers, one above the other, next to them is space for the waste basket, and next to that space is what we believe is the world's one and only automatic gravity-feed potato bin. Over the stove is a mirror supported by the condiment shelf.

At the extreme right of the unit is a narrow space for the dish pan, and at the opposite end is its counterpart which we use for keeping paper bags (which are used for table scraps and are then burned in our outside fireplace.)

The kitchenette is cool in the summer and light in the fall as its wall boasts two large barn sash, one on either side of the mirror; and under the ridge pole are two air vents which are closed by shutters. These carry away the cooking odors, and in the summertime allow a free and complete

WON'T SMOKE *will heat!*



The BENNETT Fireplace Unit *assures* smokeless operation and 3 to 6 times more heat. The *only* fireplace that *draws* fresh air, from outdoors, *heats* it, and *distributes* it healthfully throughout the house. Ends annoying drafts, cold floors, chilly corners—common to all other fireplaces. Saves running the furnace in moderate weather . . . spring and fall. Fuel savings alone pay for it. Adaptable to any architectural style. Special models for installation in existing fireplaces. 3-point guarantee of satisfaction. Owners, without exception, enthusiastic. Ask your building supply dealer. Avoid buying an expensive disappointment! Before you commit yourself on a fireplace, SEND for brochure that explains fireplace operation and Bennett Units. Bennett Fireplace Corporation, Dept. B22, Norwich, N.Y.

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HEATED FRESH AIR CIRCULATION

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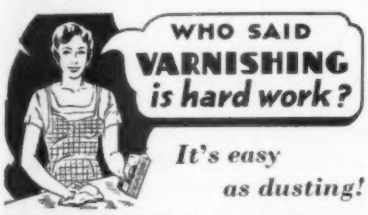
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It's easy as dusting!

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46th Road Long Island City, N. Y.

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circulation of air under the roof.

Our dinette is rather large, as it can seat seven in a pinch and five very comfortably. The table is made from three wide white pine boards, one end being secured to the wall and the other supported by a rather ornamental leg. The benches are also made from white pine, and are so designed that there is considerable space beneath them. The Cocker lives under one, and I keep my sketching materials under the other. But this wall is the unique feature. From the top of the table to the edge of the balcony is an opening which looks into the studio, and in this opening hangs our one large light. It burns kerosene, is equipped with a mantle, and sheds an excellent light. On either side of this opening or, in other words, above the seats are two panels on which I am busy putting mural decorations.

These mural decorations are a new thought in summer cottages—at least I never heard of them in one before—and ours were fun to do. The murals constitute nearly our entire decorative scheme, as the walls are wainscoted with varnished ship lap, and above that is nothing but wallboard painted a very light cool gray. The floor is yellow pine flooring finished with a varnish stain; the rafters are exposed as yet. We may leave them so, and then we might cover them with wallboard, paint the board a dark ultramarine, and scatter a few tiny silver stars around it.

The studio-den is under the balcony bedroom. The ceiling in the studio is just under seven feet, and as we have eight-foot studs, there is just enough space for lockers at either end of the balcony, while the box spring and mattress rest on the floor directly under the ridge pole. It does not leave a lot of space, but there is a four-foot clearance over the bed, which is more than a ship's berth allows. We have a pair of vents here also for light and air.

Access to the bedroom is by a ladder built up against the back of one of the seats in the dinette. I am over six feet and weigh over two hundred, so I can vouch for the fact that the ladder is sturdy. The rungs are made from white pine two by fours, the flat side uppermost so that one can mount the ladder bare foot. The back and under side is shaped out enabling one to grasp them more firmly and easily. Not only does the ladder serve as a means

[*Please turn to page 192*]

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A neat job instantly. No damage to woodwork. No tools needed. Set of 8 clips to match your cords, 10c. At your 10c store, hardware dealer, electric shop. Or send 10c to Justrite Mfg. Co., 2072 Southport, Chicago

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Snow melting on roof means house leaks heat.
Snow stays on . . . this house doesn't leak heat!

FILLING ATTIC SPACES with Rock Wool Home Insulation keeps precious heat from leaking out. If snow melts on *your* roof (as in picture at left), heat's leaking out; your house should be insulated with J-M Rock Wool, most effective of all methods of insulation.

Johns-Manville Home Insulation means a warmer house, savings up to 35% on fuel—a comfortable home all year round

DO YOU have cold, drafty rooms . . . big fuel bills . . . and frequent "family colds"?

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Today you can finance the work through the Johns-Manville "$1,000,000-to-Lend Plan"—*under the terms of the National Housing Act—the lowest terms in the history of home financing.* And remember, Home Insulation pays for itself in a short time, in actual fuel savings . . . not to mention its important health value.

• COLD and drafty rooms in winter mean big fuel bills, because heat pours *out;* cold seeps *in!*

• SWELTERING in summer—your house is sure to be that way if it's hard to heat in winter!

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Heatilator Fireplaces are now adding new comfort and enjoyment to thousands of homes and camps everywhere. Units are stocked in principal cities for quick delivery.

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Please state if building new fireplace or rebuilding old—if for home or camp—when you

Write for Details

Re-creating an ancient Mexican hacienda

[*Continued from page 173*]

sidered their family and built for future generations. This hacienda gives the impression that the builder intended to live in it with pleasure and comfort and to leave it as an ideal of his generation to those who may follow. The chief feature of this room is the fireplace. Indian in influence, it looks as though it had been fashioned and smoothed by the loving hand of a Hopi potter. Irregular shelves where decorative jars and baskets of flowers may be set, flowing in line, fitting into the wall as though mounded into it (as it really is), it gives dignity and does much to re-create the historic spirit of the past.

Two groups of double doors into the patio make it almost an integral part of the outdoors. The floor of this room and, in fact, of every room in the house is plank, hand pegged as in olden days. Every piece of furniture here and throughout the house, every lamp and lighting fixture, has been designed and made by Mr. May, for he is a craftsman who loves to use his hand as well as a designer of vision. The lamps were copied from one found in the old Estudillo hacienda, when coal oil must be used. These have been wired of course, but in an inconspicuous way. Some are on standards, some set around a crudely carved circle of wood, hand hewn, for central lighting. Spanish iron-bound chests take the place of wood boxes, mirrors are hung with rope, bedspreads and curtains are of hand-woven linen, or burlap, laced with leather thongs.

The master's bedroom, El Cuarto del Dueño, is reached from the Sala by two wide and low steps and through a three-foot wide arch utilized as a telephone nook. With specially designed and individually made furniture, with the most modern of bathrooms in the mellowed white tile that keeps it in fitting touch with the time-hallowed past, with large dressing room amply supplied with closets and drawers so necessary to immaculate and easy housekeeping, this room holds romantic beauty and gives perfect comfort.

There are two other bedrooms with a bath between, finished with old blue tile. Each room carries out some harmonious tone as background for brighter touches of color. Latticed windows with brilliant vines twisting in and out, with color from the patio uniting them with the sunny world outside, with double doors opening onto the tiled corridor, these two rooms complete the spacious and romantic spirit of the whole house. Every room in the house is entered by way of the patio, as in olden days, though, naturally, it is not necessary to go outside. But this is the popular way to retire for the night: to walk beneath the corridor, or across the lawn, to see the stars marching overhead, to enjoy the perfume of the garden. Sleep should be sweet after such beauty.

It has been said that the Princes of Italy used to call in the poets and painters to "dream" a house for them. This home has been designed by a musician, for Mr. May is the conductor of a local orchestra, and his knowledge of music no doubt accounts for much of the harmony of color, rhythmic flowing of line, restrained, yet easy, spirit throughout, and the tranquility and peace which hover over it all.

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Campaign against "discards" for camp furnishings

[*Continued from page 153*]

have gone camping together is now obsolete. One never knows another until one sees his or her camp. If in its furnishings, its simple easy-going routine there is true comfort and simplicity—there is a real person.

Nine times out of ten, the reason for a vacation is to "get away from it all." We do not mean getting away from friends, but away from "things." We unconsciously realize that we have become a slave and handmaiden to "things" and we long to get away from them. Then why, in the name of heaven, clutter up our summers with them? We, ourselves, campaigners though we be, shy just a bit at all this talk of things becoming functional. We dread the thought of being allowed no inconsistencies, however great a nuisance it is to dust and care for them. However, we can understand the need of simplifying life to the minimum, and if it does not appeal to us the year 'round, at least we can simplify living in the indolent, lovely days of summer that we may have more time to do the things we cannot edge in during the winter—that we may have more time with our children, more time in the out-of-doors.

EXPERT SELECTS COLORS FOR You FREE

Miss Grace Cornell, national authority on colors and interior decoration, has selected for you the six outstanding enamel colors which are now available in Ripolin Quick Drying Enamel. You can use these colors and know that your walls, woodwork and furniture will be in harmony *and in style.*

Ripolin Quick Drying Enamel covers exceedingly well in one coat over a properly prepared surface. It dries with a beautiful gloss—durable and lasting. It is made in six colors and white.

HOW TO PAINT

Use Ripolin in your home. Send for free color card with *exact* colors—also information on applying it.

ADDED FREE GIFT: *When you send the coupon, we will also mail to you a 16-page booklet, illustrated in color, telling "How to Paint".*

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Monel Metal Guaranteed 20 years
Old Type NOT Guaranteed

"Mister, I sell them BOTH!"

(*And a good plumber will tell you which tank looks like this . . .* ➔ *inside, after a few months*)

RUST starts to attack an old-type tank the first day it's installed. Your plumber knows that. He also knows how quickly the rust is sure to eat through. And that's a day he dreads.

He is the one who gets the blame when a tank ruptures and floods your cellar. And so he gladly recommends the "Whitehead" tank made of Monel Metal.

Monel Metal can't rust. It resists corrosion from every water-borne source. It is always as clean and rust-free *inside* as it is outside.

Monel Metal combines these qualities with tremendous strength. That's why Monel Metal hot water tanks are 50% to 100% stronger than old fashioned types . . . and guaranteed for 20 years.

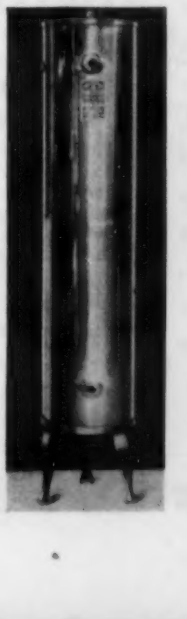
"Whitehead" tanks and water heaters are made of the same sparkling, easy-to-clean Monel Metal you find in modern kitchens . . . as sinks, cabinet tops, range tops and tables.

Your plumber will gladly quote the cost of a "Whitehead" tank installed. You will find it surprisingly reasonable. Send coupon.

THE
INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street, New York, N. Y.

Rust-rotted inside surface of a typical hot water tank after only a few months' service in a region noted for its pure water supply. Engineers cut these old-type tanks open at random . . . found not one that was free from rust or corrosion.

• • •



"Whitehead" Monel Metal Hot Water Tank (Range Boiler) offered in a complete range of sizes to meet the requirements of any family. They are 50% to 100% stronger than old-type tanks. And you know that their silvery surfaces are just as clean and uncorroded inside as they are outside! "Whitehead" Automatic Storage Gas Water Heaters with Monel Metal Tanks are also available.*

*Reg. U. S. Pat. Off.

Monel Metal

Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel

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Cold, glum days of winter require greater food-energy intake. When this intake is deficient, we are unable to withstand the cold wintry blasts . . . There's no winter in Hawaii. A tropical sun shines down upon the choicest pineapples in all the world—DOLE-grown on Dole plantations. DOLE pineapples abound in readily available food-energy. For a *natural* lift, when you're tired, try a long, tall glass of DOLE Pineapple Juice. Pure. Unsweetened. And rich in quickly-released food-energy, so important in winter. Order half a dozen cans today. Hawaiian Pineapple Co., Ltd., Honolulu, Hawaii. Sales Offices: 215 Market Street, San Francisco, California.

DOLE
PINEAPPLE JUICE

A brief for the broiler

[*Continued from page 176*]

chop must be cut at least an inch thick and broiled longer than a similar cut of beef or lamb. Fish fillets broiled on a heat-proof platter are easier to handle and better to taste than when cooked any other way.

To prevent spattering and the occasional, but disastrous, broiler fire, pour about a cupful of cold water into the pan beneath the broiler rack and the fireworks will be reduced to a minimum. Most of the water usually evaporates, and what remains is mingled with the melted fat which makes an excellent base for gravy. Some of the newer broilers are designed to carry the fat a safe distance from the flame, thus avoiding any chance of fire. Leaving the oven door open slightly is a good way to avoid trouble with smoke.

Many women who do their own dishwashing avoid broiling food because of the large greasy pan and rack which are unpleasant to wash. It is unnecessary to regard the cleaning problem as a bugbear, as proper materials can make it easy. If the broiler is of enameled ware, a fine scouring powder or a weak solution of a prepared drain cleanser (be sure to get one which guarantees that it will not harm your sink) will do an excellent job of grease removal for you. As you pour the solution down the drain you will know that the rest is easy. Hot water and soap will finish the job. Aluminum, however, presents a different problem which is best met with a pad of steel wool and soap. Pads of steel wool prepared with scouring soap are excellent for this purpose; followed by the inevitable hot water and soap.

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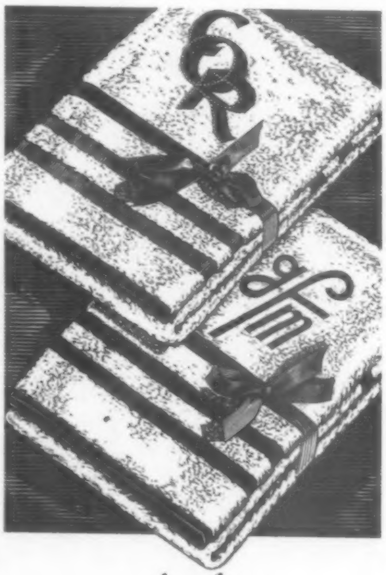

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Monograms extra at your store

WELLINGTON SEARS CO.
65 WORTH STREET, NEW YORK CITY

The new lamps

[*Continued from page 170*]

lamps were still offered on their decorative merits only. But that was due to change, too.

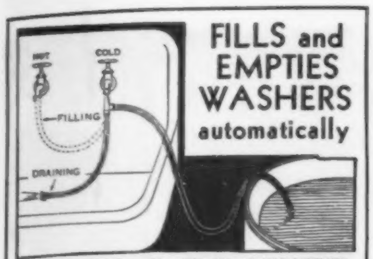
There is an organization known as the Illuminating Engineering Society. This society, to which belong the foremost authorities on lighting mechanics, has functioned for many years in the interest of better lighting. Several of the leading manufacturers came to them and asked them if they would make up a list of specifications for a reading and study lamp capable of giving a perfect light for these purposes. This the society did, with the result that there is now available a type of table lamp unexcelled in light-giving properties and still very handsome. This lamp comes in numerous period styles and finishes, as well as in a wide price range. The mechanics of the I. E. S. lamp, as it is known, include an inverted white glass bowl which throws the light both up and down, and a shade with a special white lining which reflects the light without glare. It is also higher than most table lamps.

Built according to the same specifications is a line of floor lamps, handsome in appearance and giving the maximum of light for any purpose to which they may be put.

As we said above, after the first experiments along lines of better lighting, there were numerous developments and improvements. One of the most interesting of these is the new "3-way" bulb, an electric light bulb which by successive turns of the switch, gives a 100-, 200-, or 300-watt light. Thus for ordinary lighting purposes, a reflector lamp equipped with this bulb can be turned on to the first wattage, while for playing bridge, doing fine sewing, or for other times when a stronger light is needed, the bulb can be turned up to the higher wattages.

The glass reflector, mentioned in the I. E. S. lamp, is another newer development in this "better light, better sight" campaign. At first, all reflector cones were of metal, which necessitated auxiliary candle lights for throwing light down. Why not, the manufacturers thought, make glass reflectors which will throw the light both up and down at the same time. And this resulted in the most recent development in reflector lighting. Some of these lamps are made with a reflector part metal and part glass. Others have bowls made entirely of translucent glass.

In bridge lamps, too, there has been attention paid to improved lighting. One company has brought out a lamp with a special metal



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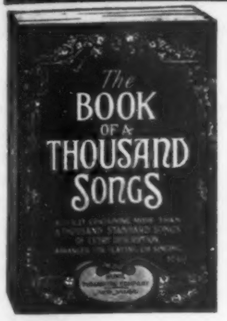

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reflector which fits inside the regular shade. This concentrates and intensifies the light.

Small but nevertheless well worth while is another mechanical improvement in table lamps. You know how difficult it is to find the switch on a lamp in the dark. This line of table lamps has the switch on top where you can't miss it. The ordinary finial has become the switch which not only turns on the lamp but turns it on to three degrees of light! Such is the classic urn table lamp, second from the bottom on page 170.

The main theory of modern design is that it have a function, or purpose. This has been well applied to the new modern lamps and, consequently, we see some of the most advanced trends in light engineering employed. Functional design is at its best in such modern lamps as the third from the bottom on page 170. With its clever swinging arm, this lamp can be used both as a regulation floor lamp and a bridge lamp. The height is adjustable as well, to make the lamp better fit any purpose. The shade, too, is specially designed to diffuse the light. Again, in the one just above it we see a lamp which can be adjusted to make either a bridge lamp or a reflector, merely by swinging the arm around.

In modern table lamps, too, adjustable features and new lighting ideas distinguish their construction. One has a unique lighting arrangement. In this lamp—one of a group designed by the famous modernist, Frederick Kiesler—the bulbs are placed inside the base, reflecting against a metal plate above, which results in a clear, glareless light. And the smart table lamp pictured at the foot of page 170 is adjustable in height.

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CLACKETY
CLANK
WHY DON'T YOU FEED IT A LITTLE 3-IN-ONE, HONEY, AND LET ME SNOOZE -

Any sewing machine, new or old, picks-up pep and quiets-down when oiled with 3-in-One. In both handy cans and bottles at all good stores.

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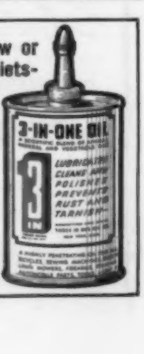

NEW EASY WAY TO
Perfect Chocolate Pie!

EAGLE BRAND CHOCOLATE PIE

2 squares unsweetened chocolate
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
½ cup water
Baked pie shell (8-inch)

Melt chocolate in double boiler. Add Eagle Brand Sweetened Condensed Milk, stirring over boiling water five minutes until mixture thickens. Add water, stir until thoroughly blended. Pour into baked pie shell. Garnish with whipped cream if desired. Chill.

● Use any other recipe, and it'll take you 30 minutes' cooking and stirring and watching to get this creamy-smooth filling! Don't fail to clip this magic recipe! ● But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk.* Just remember the name Eagle Brand.

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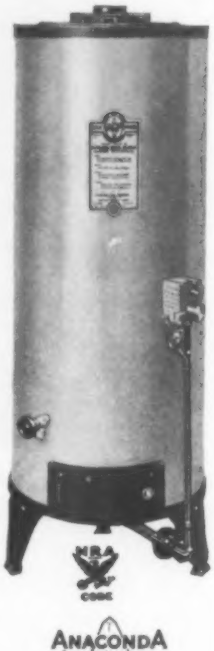

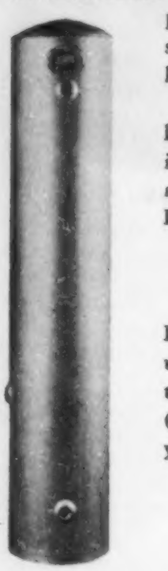

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THE blue-and-silver "Calart" Seal on every flower identifies genuine Calart creations.

California Artificial Flower Company
PROVIDENCE, R. I.

Stenciled floors

[Continued from page 150]

Draw your design actual size, one complete section, on white paper. Make a tracing, and transfer it to the stencil paper. Heavy parchment paper, the kind used for lampshades is excellent for the purpose. The design is then cut out with a very sharp, small-pointed knife. I find a small penknife works well with the handle and half the blade wrapped with several windings of adhesive tape. This gives a good grip and enables you to hold it like a pencil. The nearer you hold the knife to the Chinese writing position (upright) the better cut it makes. Stencil-cutting is not difficult. But long lines should be broken by bridges to give them strength. That is, one long line is made up of two or three short ones, with the paper left in the gaps.

As the paint will be wet, the left side of the stencil should go down exactly in line with the right side of the previously painted pattern. That is, working from left to right around the floor. In this way you can go right around the four sides, laying the stencil down next to the preceding painted section. The stenciling, by the way, is not done as you see it pursued in shipping rooms on packing cases. The stencil cuts are used as guides and the small openings are painted, not scrubbed back and forth. Any small brush will do, either water color or oil. Camel's hair does better work than bristle, as it lays the color on more solidly. Of course the stencil should be held in place with thumb-tacks. And the edges of the opening being painted should be in firm contact all around to prevent spreading under the stencil. Tube oil colors are very good in that they spread hardly any.

The corners of the room offer a little problem. It seems to work out best to do a part of the design at an angle. This is shown in the photograph, the shell in the corner being at an angle and the leaf turned at a right angle.

The width of the border may be from twelve to eighteen inches, depending on the size of the room and the character of the design. After the border is done and completely dry, it is of course, quite flat. But two coats of transparent floor varnish of the best quality changes all that like magic. The colors spring into life.

These floors should be watched carefully for signs of wear. A good cleaning with turpentine once a year and a thin coat of varnish ought to keep them in

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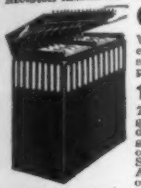

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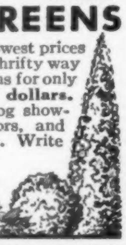

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good condition. Of course after a good many years these coats of varnish will add a yellow film but this is not unattractive. As a matter of fact, once the under artists' colors are aged, they will stand even one or two applications of varnish remover without coming off. With care, then, it is possible to remove the old varnish with remover and restore the floor like new.

While all the work on the new painting is going on it is needless to say that shoes should not be worn by the decorator. Felt soled slippers will protect the paint.

It may be necessary to touch up the design here and there. And you can make a handy tool for resting your hand while working on it. Take a small light piece of wood half an inch thick by three or four inches wide and a trifle longer than the width of the border. Nail a piece of wood an inch wide on each end of this board, which will make a sort of movable bridge to slide along—a "mall-bridge," so to speak.

Some of the old floors have bad cracks between the boards and these should be filled if a first-class effect is to be had. There are various crack-fillers on the market for this work. These do the job very well if the crack is completely crowded with the substance to the bottom. Otherwise it will crumble.

New Beauty CONVENIENCE *in this* IMPROVED FLEXIBLE FIRESCREEN

What *your* fireplace has needed! A firescreen that is as harmonious a part of the fireplace ensemble as the andirons. Flexscreen consists of flexibly woven metallic curtains that slide open or closed on a handsome supporting fixture easily attached to the fireplace. Drawn together, they effectively stop all sparks, yet provide full vision of the dancing flames. Drawn apart, they fold gracefully and compactly at either side. Wonderfully convenient. Always in place. Save space. Permanent as the masonry. Price, until now, made firescreens of this advanced type a luxury. If your fireplace fixture dealer does not carry Flexscreen, send for description.

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FLEXSCREEN

PETER HENDERSON'S 1935 CATALOGUE

The Interlude Between Winter and Spring

IN the cold and the snow and the ice of January the Henderson Catalogue comes as a harbinger of the beautiful spring days that are really only a short time away. Issued soon after January first it gives ample opportunity to plan the summer garden. Complete to the smallest detail; with dozens of exquisite color plates and hundreds of illustrations in full-tone rotogravure direct from photographs of the actual results obtained from Henderson's Tested Seeds, it is a revelation to the garden lover. It is the key that will open the door to the garden and home surroundings that you have dreamed of for many years.

It will bring to you the thought of vegetables fresh and crisp from your own garden. Have you ever realized that a space 20 by 40 feet will produce all of the fresh vegetables that a family of six needs at a cost of but a few dollars? It brings to you a vision of a home with beautiful blooms not only all round out-of-doors but in every room in the house itself; all of them your own.

We want you to join this vast host of men and women all over this great country of ours who find real pleasure and happiness and actual profit in the Henderson Catalogue. Send the coupon today, *for your free copy.*

The Henderson Rebate Slip, which will be sent with every catalogue where the coupon in this advertisement is sent us, will be accepted by us as 25 cents cash payment on any order of two dollars or over.

For 88 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremecy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

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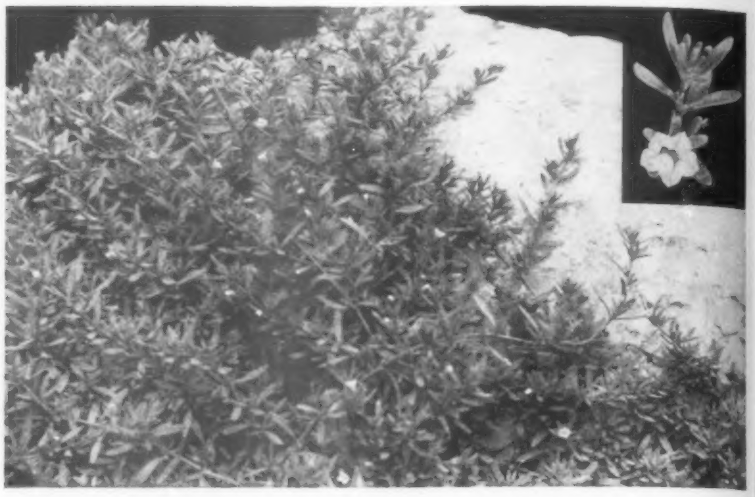
Garden facts and fancies

Leonard Barron



Something quite different in Petunia. A new, really dwarf species, Petunia parviflora for summer flower in the rock garden. Lilac-pink flowers, shown natural size in the insert

Every gardener is familiar with the common everyday garden Hybrid Petunia—good natured, floriferous, colorful, sprawling plant that it is in its multitude of varieties. Indeed, the average summer flower garden relies greatly on these spectacular hybrids of the South American P. violacea. It has even at times invaded many a rock garden where, however, it becomes an anachronism; but that can hardly be said of another species P. parviflora.

A New Dwarf Petunia

The new dwarf species of Petunia has been called to my attention by Dr. W. P. Morgan of the Indiana Central College. This Petunia parviflora is indeed quite different from its large flowered relative which is so well known.

Petunia parviflora well fits into the sunny rockery. It will be indeed good news to many, and its lilac-pink flowers, about a quarter of an inch in diameter, remain open during the sunny hours of the day. It is an annual but self-sown and may be depended upon to reappear in convenient little crevices about the rock garden. This newcomer is trailing, but under normal conditions has a bright green mat of foliage ¼ in. in diameter, 3 in. high and studded with lilac-pink flowers of a quarter of an inch in diameter. Although it revels in the sun, it is tolerant to partial shade, resembling in this the better-known old-time favorite.

Professor Morgan suggests that it could be used as a companion plant with other trailers; for instance, introducing it into a clump of Snow-on-the-mountain (Cerastium tomentosum), the old reliable—so beautiful in spring but not so good later on. The new Small-flowered Petunia is also suggested as a trailing plant for ledges, walls and window boxes. Late seedlings of June trailed 15 in. down the sides of a concrete box by the first of August despite the torrid heat that enveloped the Western states July of last year.

As to its growing, Professor Morgan says that any amateur who has successfully grown the old Petunia from seed can grow the new dwarf. The seed is even smaller and germinates readily if not covered deeply. The plant continues well into autumn and persists even until after the first few minor frosts.

FOR THE REAL LOVER OF FLOWERS AND VEGETABLES OF PRIZE-WINNING MERIT—

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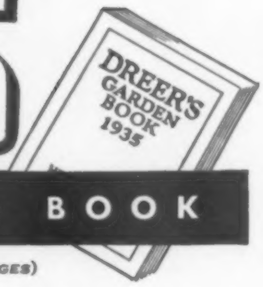
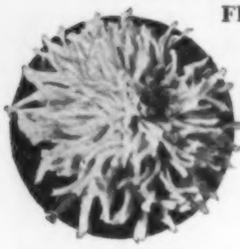


1935 GARDEN BOOK

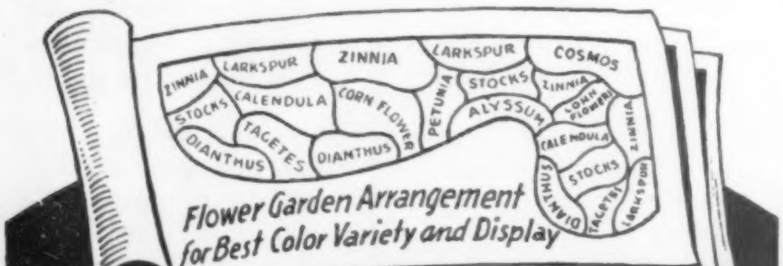
(200 PAGES)

Anybody can "plant a garden." But for the thrill of watching flowers rise to majestic splendor and vegetables grow into luscious plumpness — the seeds, bulbs or plants must have been painstakingly propagated from the finest true-to-type specimens. Our ninety-seven years of experience enable us to offer seeds of matchless excellence. Dreer's Garden Book not only tells all about them, but it is also a helpful guide to planting, cultivating, soil preferences, etc. Send for it—FREE. Everything is reasonably priced.



ZINNIA, Chrysanthemum-flowered Fantasy (illustrated), packet 25c, special packet 75c. COSMOS, Orange Flare, packet 25c, special packet 75c. SWEET WILLIAM, Dwarf Alpine Mixed, packet 25c, special packet $1.50. CALENDULA, Orange Shaggy, packet 25c, special packet 75c. Order these Novelties now.

HENRY A. DREER
12 Dreer Bldg. Philadelphia, Pa.



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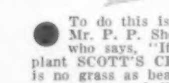
KEEP YOUR LAWN FREE FROM WEEDS



To do this is to follow the advice of Mr. P. P. Shopstaff of Franklin, Pa., who says, "If you want a real lawn, plant SCOTT'S CREEPING BENT. There is no grass as beautiful and none so able to resist weeds." Those familiar with SCOTT'S CREEPING BENT have nothing but praise for it—are more than pleased with the splendid results they have obtained. Listen to this, "CREEPING BENT is well named. There is no room for crab grass when BENT gets a start," says James H. Whyte, Salem, N. J. L. J. Bennett, Huron, S. D., writes, "I find CREEPING BENT a wonderful grass. My lawn has gone through three of the worst years South Dakota has ever had and it is still beautiful." P. E. Siek, Detroit, Michigan, says, "Our CREEPING BENT lawn is entirely free from weeds." The same success and satisfaction is yours if you will take a tip from actual users and plant SCOTT'S CREEPING BENT this spring. It means a beautiful, thick, healthy turf in less than six weeks—unusually free from weeds. In fact, S. Smallridge, Rochester, N. Y., claims, "CREEPING BENT made us a perfect lawn in about five weeks." Write for a copy of BENT LAWNS — yours for the asking.

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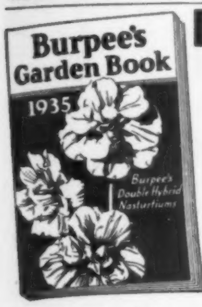

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Send for 48th edition—96-page seed book of VEGETABLE, FLOWER and FIELD SEEDS. Also packet of flower seeds Free.

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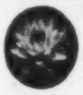

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LIME FOR POPPIES

POPPIES need lime according to a writer in the English Gardener's Chronicle who strongly insists that lime is essential for the well being of the Shirley Poppy and other strains of the common field Poppy which would, of course, include the so-called Flanders Poppy. He says he has never found it wild except in soils rich in lime and that on lime-free, sandy, and gravel soil it is replaced by the comparatively dowdy closely related species P. dubium. But, if you would have the Poppy really do its best, however, it wants, in addition to the lime, plenty of potash "especially when this is applied in the form of ash and burnt earth from the bonfire." So, there you are!

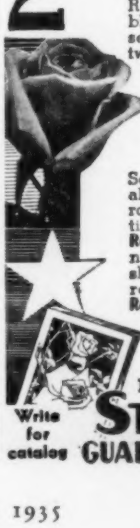
JUST ANOTHER "OLD WIVES' TALE"

AND, DID you ever hear of a theory that wooly aphis can be kept off apple trees if Nasturtiums were clambering through its branches? I confess that it is news to me. The belief has led to a series of careful experiments in the gardens of the Royal Horticultural Society at Wisley, England. The result seems to be an entire disproval of the theory. In fact, photographs are shown of apple branches heavily entwined with the Tropaeolum and abundantly infested with wooly aphis. Apparently, another one of those "old wives' stories" that simply are not so. One wonders how they ever became current in this day of enlightenment.

SOME IMPORTANT DATES

Dates for your calendar—The American Rock Garden Society's first international exhibition at Cincinnati, May 16-17-18. . . . The American Dahlia Society Show will be in New York September 26 and 27 at Hotel Pennsylvania; Mid-West Dahlia Show, Cleveland, O., Sept. 14, 15. . . . The New York International Flower Show (22nd annual) March 18 to 23 in Grand Central Palace. . . . Also sponsored by the Horticultural Society of New York a Garden Pilgrimage (an all-expense tour) to include the triennial Dutch Show at Heemstede and the Royal Horticultural Society's great show at London, England, sailing from New York April 30. . . . The American Rose Society's new plan for two annual gatherings takes recognition of the fact that June isn't the only month for Roses. One is a spring meeting in conjunction with the Georgia State Rose Society and the annual convention will be at Rochester, N. Y., in September.

2 STAR ROSES $1



To prove the superiority of 2-yr. FIELD GROWN STAR ROSES—guaranteed to bloom, or money back—we send for $1 (half price) these two sturdy bushes, 1 each of

★ **Grenoble.** Great double blooms of vivid scarlet. Long stems. **$1.**

★ **Sister Therese.** Daffodil yellow. Chaliceshaped buds, **$1 each.**

Send $1 at once for both above fragrant everblooming roses (sent prepaid at planting time). Our **Star Guide to Good Roses for 1935,** describing nearly 200 varieties, 57 shown in full color, and current issue of **Success with Roses**—sent at once.

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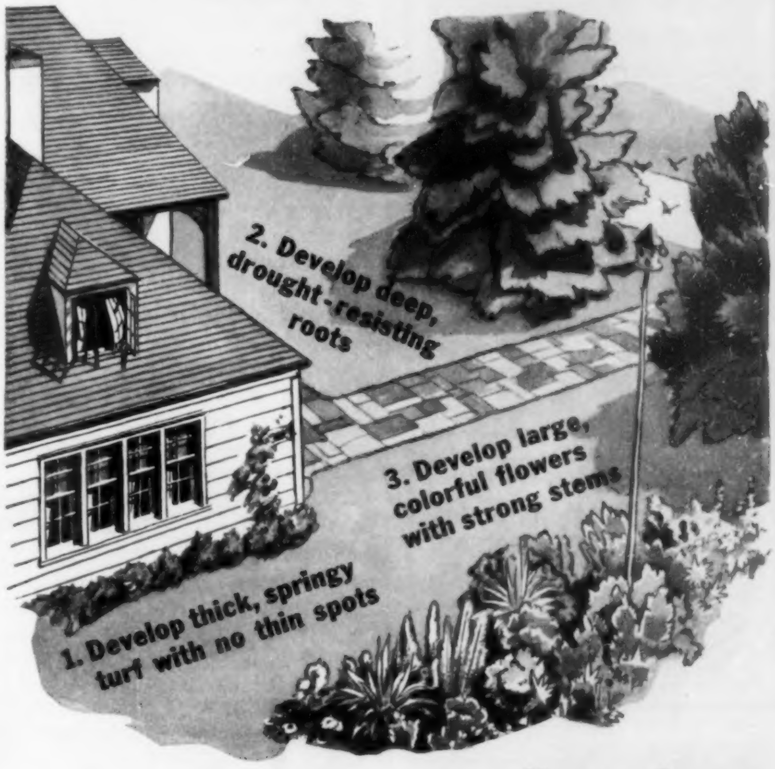
STAR ROSES GUARANTEED TO BLOOM

Only a complete plant food can do these things for your lawn


2. Develop deep, drought-resisting roots
3. Develop large, colorful flowers with strong stems
1. Develop thick, springy turf with no thin spots

RIGHT NOW is the time to decide to correct those flaws that have marred your lawn in other years—those bare patches and straggly areas of thin grass, those crowding weeds. Thousands of home gardeners overcome such troubles by early feeding with Vigoro.

Vigoro can give your grass the healthy start it needs, because it supplies *all* the elements growing things need from the soil . . . in scientifically balanced proportions.

Some products used as fertilizers—by-products such as bone meal, manures, also refuse—ordinarily contain only one or two of these needed mineral elements. Vigoro contains all eleven of them, *in a form that plants can readily put into use.* With Vigoro, the complete plant food, you take no chances, as you must with cheap, incomplete fertilizers. Whatever it is that your grass needs for healthy growth, you can be *sure* that it will get it from Vigoro.

Vigoro has been used by home gardeners for eleven years; is by far the largest selling plant food on the market. It is sanitary, odorless, can be applied either by hand or with an inexpensive Vigoro spreader.

To get the best results with Vigoro, some care is needed in its application. Just follow the simple directions which you will find in every bag. Vigoro is economical—apply only 4 pounds per 100 square feet.

Try Vigoro on your lawn this year, just as soon as the frost is out of the ground. See how it will help you overcome the common troubles people have with their lawns.

Here's why:

1. To become thick, uniform turf, your grass has to have plenty of food. And like a child, it needs a balanced ration. A feeding of Vigoro just as soon as the frost is out of the ground, followed by re-seeding, will work wonders—because Vigoro supplies all eleven of the food elements needed from the soil, and in scientifically balanced proportions.

2. Top growth alone does not make a good lawn; it is easily burned out by the midsummer sun. But by feeding Vigoro you can assure your grass a generous supply of calcium and phosphorus, which aid greatly in developing a deep, matted root system . . . roots that extend far down into the cool earth where water lingers longer.

3. Flowers lacking in color . . . blossoms sparse and poorly formed . . . stems spindly, easily broken . . . foliage scant and faded . . . these are symptoms of *starvation.* Your flowers need a complete plant food. They must have the magnesium, calcium, iron, phosphorus, nitrogen, manganese, potash and other elements present in Vigoro, in order to build green chlorophyll; to develop stiff, sturdy stems; to put vivid color into blossoms. Only by feeding a plant food containing *all* these essential elements can you be sure of making good the soil deficiency. Vigoro supplies them all in balanced proportions.

Lew R. Norman of Seattle, Washington, writes: **"People stop their cars to admire my lawn . . . it is based on poor clay soil, but regular feeding with Vigoro keeps the grass thick and uniform."**

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THAT ASSURES REAL BEAUTY IN LAWNS AND FLOWERS

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Cosmos — Orange Flare — A true vivid orange blooming 4 months from seed and just the strain for Northern gardens. A gorgeous variety! **Pkt. 25c**

New Double Sweet Wivelsfield—Our old favorite, Sweet William, in fancy dress. Astonishing range of colors and very double. **Pkt. 75c**

Dimorphotheca Calendulacea Tom Thumb, Yellow Gem—This exquisite little plant with a top-heavy name bears a compact cluster of daisy shaped flowers of a clear, bright yellow. Just the thing for bedding or edges. **Pkt. 75c**

Erigeron, Double Azure Beauty—A sky blue pompom daisy borne profusely on long stems and ideal for herbaceous border or cutting. **Pkt. 50c**

Nasturtium, Gleam hybrids — Presenting these double sweet scented hybrids in a fresh array of colors. **Pkt. 25c**

Petunia (napa erecta) Periwinkle Blue—New and very welcome addition to the "Blue Garden." **Pkt. 50c**

Salvia Dichroa Magnifica—A tall (3 ft.), graceful plant bearing long sprays of deep lavender flowers. Hardy **Pkt. $1.00**

Zinnia, Desert Gold—A double-toned harmony of tawny gold makes this one of the season's happiest finds. Equally effective by day or artificial light. **Pkt. 35c**

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No other Marigold is so sure to bloom as abundantly and uniformly. No other Marigold has such brilliant golden orange coloring made even more exquisite by the loosely ruffled petals. *Pkt. 15c.*

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Special Offer: One packet of each of the two new Marigolds for *30c in stamps.*

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HARRIS SEEDS
1935 CATALOGUE *now ready*

The house that hands built

[*Continued from page 183*]

of going to bed, but some of the rungs are built wide enough to serve as book shelves.

In the one remaining corner of the kitchen-dining room is a writing desk with a lift top, and above this desk are book shelves.

In the studio are three barn sash windows, the same size as the ones previously mentioned, and a cot which serves as a davenport by day and guest room by night. At one end of the studio is our closet space-dressing room. A large clothes closet is on either side of a built-in chest of drawers, the top of which serves as dressing table.

The exterior of our menage is still as we built it—ship lap siding. Next year we hope to cover it with either shingles or with some very wide siding. And then we should like to put on an addition which would serve as a screened porch in the summer and a glassed-in living room in the spring or fall. We just heard about a new style fireplace which has an air space behind it and which our informant claims would heat our house in a jiffy. I told the HR that if we could put the fireplace next to the studio wall it would perhaps help to heat that room too, and then we could stay out for the larger portion of the winter. We told some guests about it the other evening, but they weren't very much interested. They're rather tiresome people at that—kept talking all the time about a place they might build in the spring.

We had a good laugh after they had left. The darn fool thinks *he* can build most of the cottage! The loonies!

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"QUEEN OF THE MARKET"; BIG MONEY-MAKER; LARGE SOLID FRUIT; EXCELLENT CANNER.
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This valuable 196-page book features in natural color all the newest introductions with complete planting instructions.
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Mailed at this low price only with Brand's free catalog. Small vigorous root of BRAND'S famous peonies. Choose red or pink. Order now; plant this spring. A dime and a summer's growth makes $1 value! Enclose 10c stamps or coin. Horticultural catalog alone sent free on request. Brand's prize-winning peonies, Brand's new French own-root lilacs, Brand's ornamentals, fruit trees, flower seeds, garden seeds. Most attractive prices. Write today.
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New Pom Pon ZINNIAS
Hundreds of Brilliant Baby Blooms. Glorious Colors. Grow anywhere. Double Flowers. Last all summer. FREE—Write today and get NEW GOOD LUCK LIST "SURE-TO-GROW" FLOWERS. Also over 100 seeds of New Pom-Pon Zinnias, if you enclose 3c postage.
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Arrangements have been made by this century-old house to save several weeks' valuable time in getting the catalogue, by shipping an ample supply to the United States for direct distribution.

This much-wanted, 200-page book is more than a catalogue. It illustrates hundreds of varieties of flowers, describes them and then gives expert advice as to how to grow annuals or perennials to secure the best results. Just send 35c and the book will be mailed promptly. Make Money Order payable to N. W. Ayer & Son., Inc., Box 17, 210 South 7th St., Philadelphia, Pennsylvania.

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Sutton's Seeds
ENGLAND'S BEST

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Most beautiful lily I ever offered. This gorgeous lily grows 2 to 3 feet high and bears a cluster of magnificent blooms, similar to Easter Lilies. A hardy variety—does well in any soil. Plant this spring — blooms in July. These bulbs usually sell for 25c each. This is a
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I will mail postpaid 7 bulbs for 50c or 15 fine bulbs for $1.00. My new book on Seeds, Bulbs, Plants and everything for the flower garden mailed FREE.
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The Whitten-Ackerman Nurseries
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A landscaped sandpile

[*Continued from page 158*]

pipe with boards, to reduce the drain opening to a practical size, I covered the entire bottom of the hole with about six or eight inches of macadam stone.

I then laid scraps of screening over the surface of the rock as a sand retaining layer. This served to prevent the sand from seeping down into the interstices of the rock layer and impeding the drainage. The screening was old window screening. If no screening is available, I suppose one could get along without it. A yard of good white sand brought the sandpile up to ground level. I then put about seventeen feet of 24-inch fencing around the pile immediately adjacent the outside of the galvanized iron side wall. By pushing the fencing about four inches into the ground I had a 20-inch fence which, because of the circular shape of the sandpile, is remarkably rigid. A 2½-foot opening staked on one side provided an entrance. A touch of red paint on the fence and the top of the wall completed the mechanical end of the pile.

Now for the landscaping. The observant reader will note that I am not following the order of procedure revealed by the photographs, but I'm describing it in the easiest way and, as a matter of fact, almost any order is satisfactory. Starting slightly over a foot away from the fence I prepared a border-bed all around the pile. In the center of the border-bed I planted purple Iris. I chose Iris because of its hardiness and tendency to grow close together in a hedge-like formation, thus assisting the fence in keeping the youngsters to one entrance and exit. The choice was apparently a good one because so far the Iris are thriving and the children, ranging from one and one-half to

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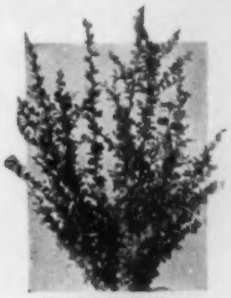

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seven years old, have been perfectly content to use the entrance. Beyond the Iris (between it and the fence) is a four-inch space in which I have successfully raised Calendulas and other annuals which grow tall enough to project above the Iris. The outside of the border-bed is adaptable for Pansies, Nasturtiums, Violets, or almost anything you like. At the end of the iris-blooming season the green Iris leaves provide a pleasing background for the Nasturtiums and a handsome foreground for the Calendulas.

For a while I ran a wire around the outside of the bed but I found it wasn't necessary. The combination of the inside fence and the Iris successfully guard the border-bed. The children love it and, to my surprise, apparently enjoy the idea of having an entrance to the sandpile. Just why they don't pick the Iris and the annuals I don't know, unless it is that they consider the flowers a protective moat around their castle which should be maintained in good shape, or perhaps they like the blooming screen behind which they can build their sand castles and bake their sand cakes in comparative privacy.

And last, but not least, the sand is not scattered, the yard is still sightly, and the youngsters can be in the sandpile at play almost immediately after a shower.

We improvise a fountain

[*Continued from page 161*]

hatched out a hard-boiled replica of our model, in gleaming near-Carrara! With hammer and cold-chisel, a recess was sunk in the pier-face, and a one-inch hole drilled clear through in line with the mouth orifice. It now only remained to run the tubing from the fountain head to the nearest water pipe, mortar the tile in place, and bend the tube outlet into the desired form.

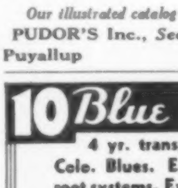
We had our fountain, and it operated "to the queen's taste."

For setting the lining tile, we used elastic cement in preference to rigid cement in order that the shrinkage of the iron in cold weather should not crack up our ceramics. Roofing cement, stiffened by adding a small quantity of sand, suited the purpose. We spread this unctuous material with kitchen knives, covering the bottom and sides of the sink with a coating about an eighth of an inch thick. The drain opening was plugged and finished over flush with the bottom. No outlet was provided for the fountain. We use only a fine jet, the overflow seeping into the ground. We set the tiles by pressing them into the cement bed and sliding them against those previously set, thus squeezing enough cement into the joint to bind the courses together. The tiles were set singly, and were selected to give a random color effect, without any suggestion of regular pattern. While it is hardly advisable to don white flannels for this work, we rather enjoyed making a good, honest mess, and turpentine, soap, and water restored us to normalcy.

A broken-stone foundation ten inches deep was laid under the location of sink and slate border, the sink set in place and leveled off, and more stone filled in around it to carry the slate. Before setting the slate tile in cement mortar, we poured an appetizing gruel of this material over the stone, to form a solid bed. When finished, the border tile were flush with the flower-bed and the lawn.

Now the Gardening Spouse did things with Mosses, Ferns, and other moisture-loving plants; two tall Arborvitaes flanked the brick pier; Violets were transplanted; and some potted Begonias gave contrasting color against the glowing green-blue of the pool.

The experiment was a grand success! It survived a hard winter without damage. Every warm evening now, the fountain sings its elfin song of coolness while our pool of liquid aqua-marine overflows among the thirsty rootlets of its leafy niche.



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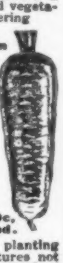

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What's new?

[*Continued from page 160*]

than a foot tall, is a solid mass of bloom in the most magnificent range of velvety brown and yellow colors, marbled. A gem for bedding or cutting, for small flower arrangements, and also useful as a border plant. In addition, it is most valuable because of its resistance to drought.

Huge, showy, and easily grown from seed, the new Dianthus laciniatus splendens will undoubtedly deserve consideration wherever new borders are to be planted this season.

In addition to these most outstanding novelties, there are, of course, other fine new things and improved strains that will demand garden space. In Columbine (Aquilegia) for instance, the Waller-Franklin strain is unusually fine, but rather hard to locate. The raisers are strictly wholesale, and most retailers market these fine seeds under their own trade name.

New strains have also brought remarkable improvements in Lupines, Linaria, Eschscholtzia, and Scabiosa. Ask for the new Giant King Lupines in mixture, blue, or white. These are much bigger and finer than the older types.

Compact in growth, and in a full color range, the new Linaria Fairy Bouquet is a remarkable strain. Even the Eschscholtzia (California Poppy) has been bettered. Instead of just the common orange type, these Poppyworts are now available in white, scarlet, salmon, rose-pink, mauve, purple, and other shades, as well as in double and semi-double flowers. Another development in these California Poppies is the new dwarf-erect growth.

In Annual Scabiosa, the New Giant Hybrids bring immense full flowers in a complete color range, while the Isaac House strain of Scabiosa caucasica (perennial) is highly commended.

Additional novelties of recent origination that merit consideration are: Annual Canterbury-bells in mixture and four separated colors; Cosmos Early Klondyke Orange Flare, which can be bloomed in four months, and therefore will be grown where the late flowering habit has made the growing of other orange Cosmos impractical; Iceland Poppies of the new Gartref strain, which has a wide range of flowers in the art shades with darker picotee edgings; and Zinnia Desert Gold, an aristocrat having an unusual blending of gold and yellow.

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Nigrette will be much discussed this season. Be the first in your community to grow this sensational new rose. The supply is limited.

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Wallpaper

[*Continued from page 169*]

The lampshade on that bridge lamp could stand replacing, couldn't it, and it wouldn't be a bad idea to do something with those naked wall lights. Wallpaper comes to your aid again! If your shade is of plain parchment paper, select a small allover design and paste it right on the parchment. Trim the edges and for a more decorative effect, finish them with a lacing, as the French do, of worsted or colored cord. If you want to remove the present covering, do it, carefully, and trace the outline on the back of the wallpaper. To reënforce the latter, paste it to a sheet of thin bristol board or heavy white wrapping paper. Of course, you can shellack any of these wallpaper finishes if you like a lustrous finish.

As for the wall light shields, use a border or a small patterned paper. You can buy the frames for double or single lights in any store and it is a simple matter to fasten the paper to them either with the lacing suggested above or some household cement.

If you have an old cloth-covered screen, you can remove the fabric and insert beaverboard panels. If it's already covered with wallpaper it's an easy matter either to paint it (wallpaper takes paint beautifully) or you can get solid color wallpaper and repaper it. As for the adhesive—you can buy the regular cold water paste in any wallpaper store—and be sure that you use a wide wallpaper brush.

Cover the other side of your screen with a smart allover design to harmonize in period and color with your room, and use a plain or striped border in the same manner as on the front. In this way, you'll have a double-duty screen which can be "about faced" whenever you like.

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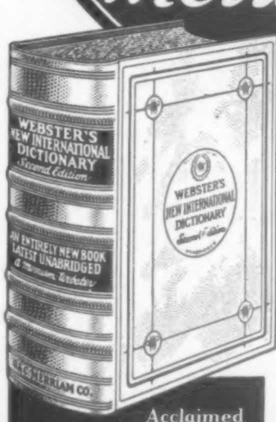
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